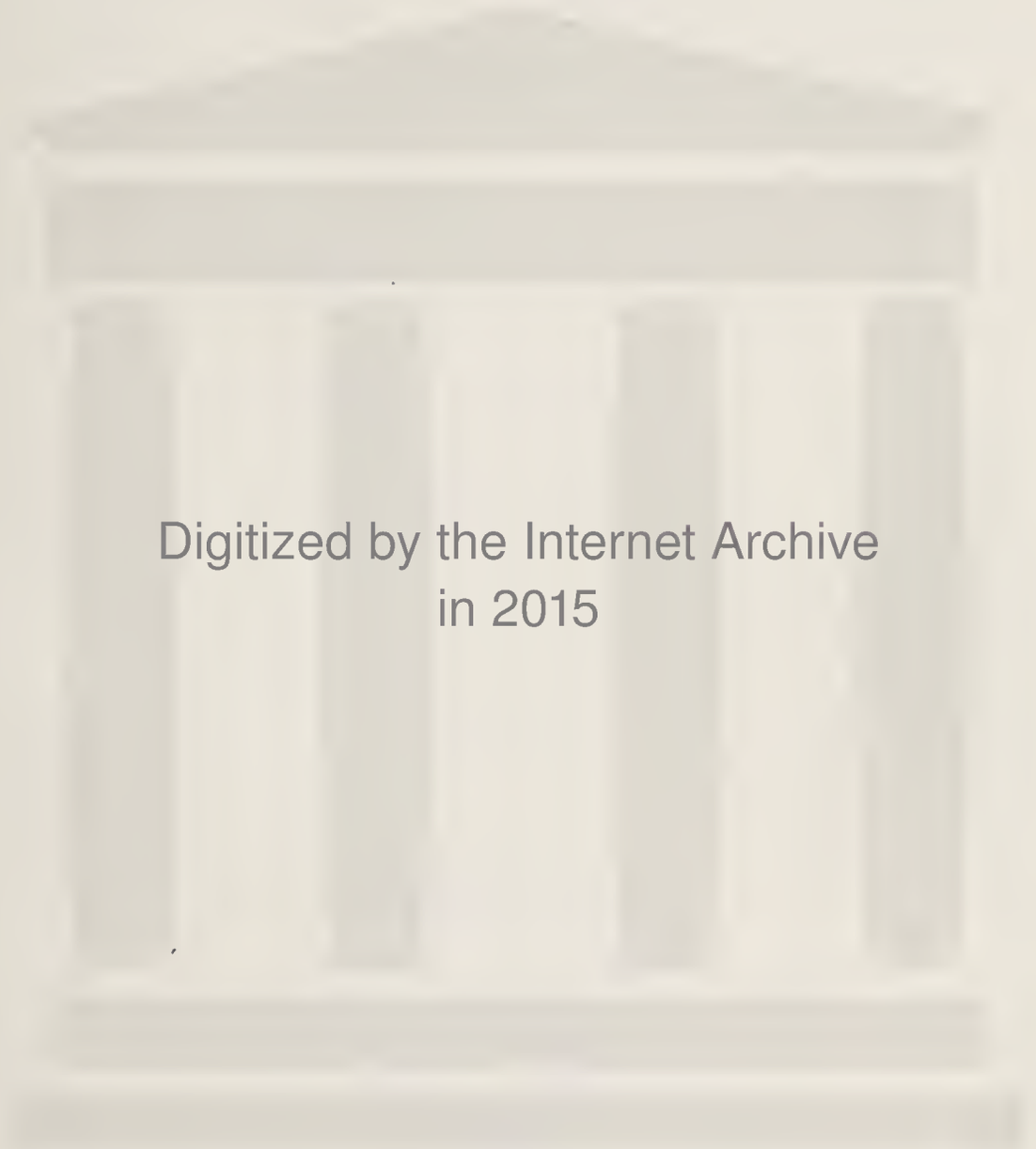
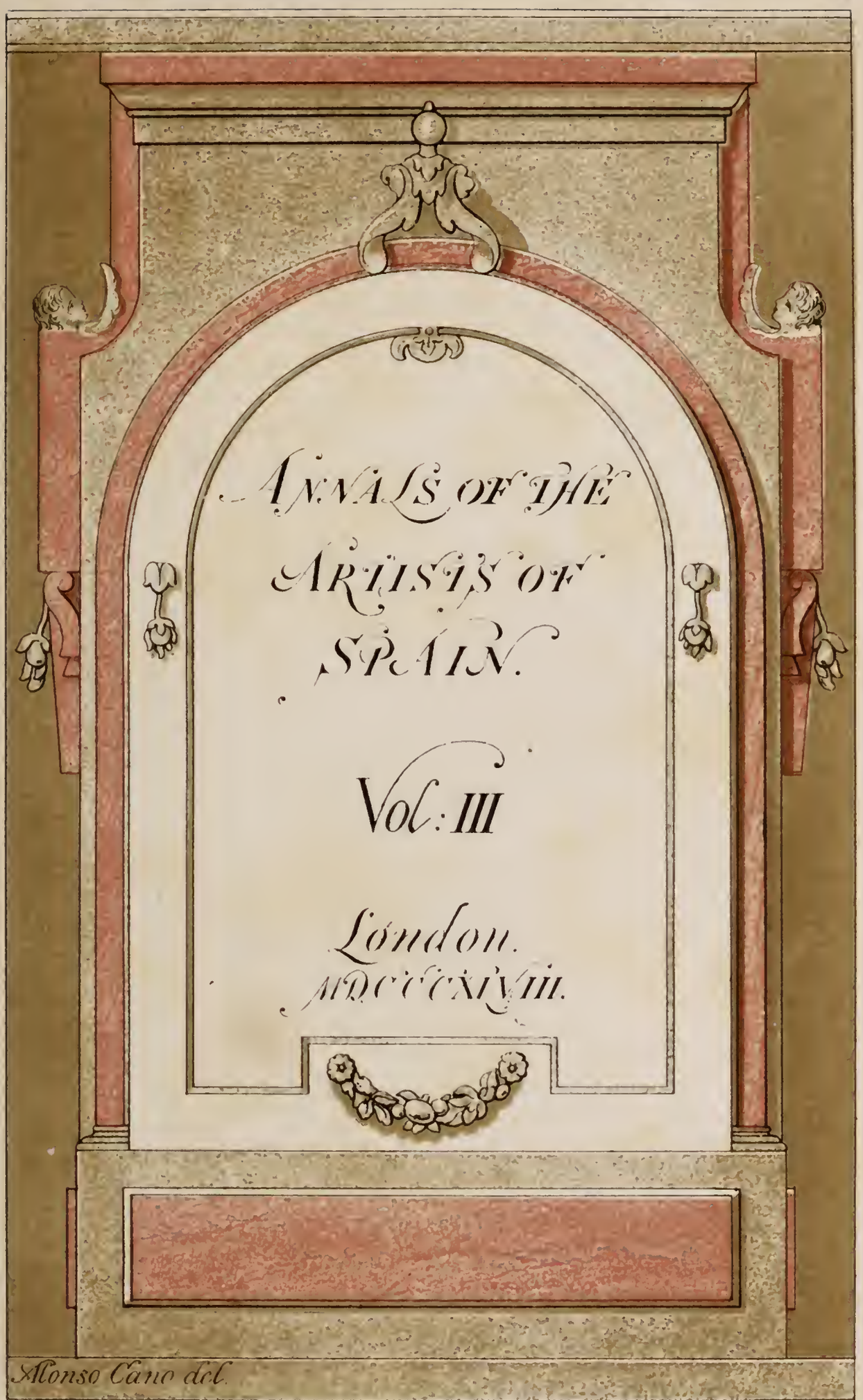
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ANNALS OF THE
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# ANNALS

OF THE

# ARTISTS OF SPAIN.

BY

WILLIAM STIRLING, M.A

*Los quales con colores matizadas,*
*Y claras luces de las sombras vanas,*
*Mostraban á los ojos relevadas*
*Las cosas y figuras que eran llanas,*
*Tanto, que al parecer el cuerpo vano*
*Pudiera ser tomado con la mano.*

GARCILASO DE LA VEGA.

VOL. III.

LONDON:

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MDCCCXLVIII.

*Theirs was the skill, rich colour and clear light*
*To weave in graceful forms by fancy dream'd,*
*So well that many a shape and figure bright,*
*Though flat, in sooth, reliev'd and rounded seem'd,*
*And hands, deluded, vainly strove to clasp*
*Those airy nothings mocking still their grasp.*

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# CHAPTER XIII.

REIGN OF CHARLES II. 1665—1700.

*Death of Philip IV.*

PHILIP IV., after receiving, like Velasquez, the last sacraments of the Church, from the hands of the Patriarch of the Indies,[1] and after being solemnly exorcised by his chaplains, died of a malignant fever on the 16th of September, 1665.[2] His body "clothed in a musk-coloured silk suit," and with the head combed, the beard trimmed, and the face and hands painted,[3] lay in state for two days in the private theatre of the Alcazar. Carried thence to the Escorial with all the pomp befitting a King of the Spains and the New World,[4] it was laid in the splendid Pantheon to which he had, eleven

1 Chap. ix., p. 668. 2 Dunlop's Memoirs, vol. i., p. 639—40.

3 Lady Fanshaw's Memoirs, p. 221.

4 Descripcion de las honras que se hicièron a la Catholica Magd. de D. Phelippe Quarto Rey de los Españas y del Nuevo Mundo; por el Dr. D. Pedro Rodriguez de Monforte, Capellan de S. M. (with many engravings by P. de Villafranca), 4to; Madrid, 1666.

years before, committed the ashes of his ancestors.[1] Although his life had been distinguished by few kingly actions or qualities, his death was soon felt to be a national calamity. The incapacity, the dissensions, and the disastrous policy of those who swayed the sceptre of his infant son, hastened and consummated the downfal of Spain. In the last Philip, with his tall figure, regal mien, and envied moustachios,[2] the house of Austria lost the sole remaining prince who was worthy of the pencil of Velasquez; the Castilian court, a sovereign of amiable disposition and cultivated taste; and Castilian art, the most powerful, discerning, and generous of patrons.

*Queen Mariana.*

On the death of her husband, Queen Mariana became Regent of the kingdom. In that high place her chief object of anxiety was to keep at a distance from public affairs Don Juan of Austria, the only Spaniard who was fitted to conduct them. During her regency of twelve years, the machinery of government at home was daily growing more rotten and unmanageable; while, abroad, the King of France was possessing himself of the fortresses of the Spanish Netherlands, and the Buccaneers were ravaging the fairest cities of Spanish America. No love or patronage of literature or art in

1 Chap. viii., p. 521.

2 "Qué hombre està!" says Velez de Guevara, speaking of Philip IV., "que bizarros bigotes tiene, y como parece Rey en la cara y en la arte!" Diablo Coxuelo, p. 110, quoted by Dunlop; Memoirs, p. 655.

any degree atoned for her political incapacity. Yielding perhaps to the exigences of the climate, she set the example which female rulers in Spain have generally followed, of dividing her confidence between her confessor and her lover. The latter, a handsome Andalusian, named Fernando Valenzuela, was introduced to her notice by Father Nithard, a German Jesuit, who performed the functions of the former.[1] Neither of these important personages were endowed with the taste of Olivarez. Valenzuela, however, the Queen's *duendo* or fairy, as he was nicknamed, possessed a certain portion of brains beneath his beautiful hair. He wrote little dramatic pieces of some humour, for the diversion of his royal mistress and the audience of her private theatre. The few architectural works undertaken during this reign by the Crown were executed or planned in the short ministry of the Queen's minion. At Madrid he rebuilt the Plaza Mayor, great part of which had been destroyed by fire; and he finished one of the towers and the grand front of the Alcazar. Near the gate of Toledo, he projected, and perhaps commenced, one of the pompous bridges,[2] of which a facetious envoy remarked, that they ought to be sold to buy water for the Manzanares.[3] Across this stream,

*F. Valenzuela.*

1 Dunlop's Memoirs, vol. ii. p. 108-122.

2 Dunlop, vol. ii. p. 114, says, "he constructed this bridge at the cost of half a million of ducats." In Los Arquitectos, tom. iv. p. 57, we find that it was not begun until 1682.

3 Mad. d'Aulnoy; Voyage, tom. iii., p. 9.

which, although called "the driest in Europe,"[1] has been a great source of smart sayings, he likewise threw another bridge near the palace of the Pardo. His vanity and presumption, the arrogant mottos and devices by which he loved to proclaim himself on public occasions the paramour of the Queen, soon, however, became intolerable to the grandees, and removed him from the post which enabled him to improve and display his taste at the public expense. Degraded from his dignities, and banished from Europe, the rest of his life was passed in acting his own plays at Manilla, and breaking horses at Mexico.

*Don Juan of Austria.*

His fall took place in 1677, when the young King, attaining the age of fifteen and his majority by his father's will, wisely called Don Juan of Austria to the chief place in his councils. This prince, the bastard son of Philip IV. by the beautiful actress Maria Calderona, is one of the few men who have added fresh lustre to a name already famous. In military genius only, was he inferior to the hero of Lepanto. His youth had been passed in retirement at Ocaña, and devoted to the cultivation of his mental powers. No legitimate son of the house of Austria could approach him in vigour of intellect, or in variety of knowledge and accomplishments. He spoke and wrote five languages well, and

[1] Relation de Madrid, p. 2. The author of Mémoires de la Cour d'Espagne depuis l'année 1679, jusqu'en 1681, 12mo. Paris, 1733, likewise has his fling at this unfortunate river, p. 3. These memoirs seem to be a compilation from Madame d'Aulnoy and others.

understood others; he was well versed in history and the philosophy of the schools, and he took great delight in chemistry, judicial astrology, and the mathematics. Skilled in mechanical pursuits, he was a turner, a goldsmith, and a manufacturer of arms; and he could make and play upon almost every kind of musical instrument.[1] His father, who loved him above all his children, assigned him Eugenio de las Cuevas as his drawing master. Under the instructions of that artist he acquired a degree of skill seldom attained by an amateur; and Juan de Carreño remarked, on seeing a picture painted by him on porcelain, that if he had not been born a prince, he might have made his fortune as a painter. The most accomplished gentleman, Don Juan was likewise the ablest commander, of Castile. His early successes in the Two Sicilies and in Catalonia displayed considerable military capacity, although the disasters which afterwards attended his arms in Flanders and Portugal prove that his genius could not cope with that of Turenne or of Schomberg. It was in consequence of these disasters that Queen Mariana, who hated Don Juan for his influence with her husband, at last succeeded in alienating the affections of Philip IV. from his once favourite son, and in depriving him of all share of power during the minority of his brother. When called to the administration, Don Juan

[1] Greg. Leti; Vita di Don Giovanni d'Austria; 12mo. Cologne, 1686; p. 630.

rétaliated by placing the Queen-mother in honorable imprisonment at Toledo. His success in reforming the abuses of the home government and the foreign policy of Spain fell far below the expectations which had been raised on either side of the Pyrenees. The most important of his measures was breaking off the King's marriage, projected by his mother, with an Archduchess of Austria, and providing for him a French bride in the person of Maria Louisa of Orleans. This match was hardly concluded, when the cares and chagrins of office brought on a fever, of which he died in 1679, in the fiftieth year of his age, and the second of his ministry. He left the King his heir, and he showed some magnanimity in bequeathing some valuable pictures to his enemy the dowager Queen. In early manhood, the friend of Ribera at Naples he frequently sat for his picture to that master, who made an equestrian portrait of the young and handsome plenipotentiary the subject of his finest etching.[1] His later portraits, by Carreño, convey a favourable impression of his person. Like the first Don Juan, he excelled the legitimate sons of his house no less in

Exterior form, outward accoutrement,[2]

1 Chap. x., p. 756. This beautiful plate, the best and rarest of the series, is $13\frac{6}{8}$ inches high by $10\frac{5}{8}$ inches wide. At the top is the name El Smo. Sor. Don Juan de Austria. The figure of the Prince is very good, but the horse is somewhat stiff, and awkwardly placed, prancing on the brink of a precipice overhanging the sea. The finely engraved portrait by Nanteuil, though one of the most esteemed of that master's works, is an effigy of very doubful authenticity. There is a better Flemish print.

2 King John, act i., sc. 1.

than in the inward qualities of mind. To the better features of his father's countenance, and his dignified bearing, he added the rich complexion and fine dark hair and eyes of the Nell Gwynne of Castile.

*Charles II.*

Charles II. may be called the melancholy monarch, to distinguish him from his uncle and namesake, the second Charles of England, who is familiarly known to history as the merry one. Feeble in body and imbecile in mind, he was a martyr to despondency, the hereditary malady of his race. It was the selfish policy, both of his mother and of Don Juan, to keep him in a state of mental darkness and dependence, in order to prolong and secure their tenure of power. Their care was, not to encourage but, to prevent the expansion of a mind naturally narrow. In spite, however, of the disadvantages of his education, some glimmering of the ancient taste of his house may be seen in the last male descendant of Charles V. He loved pictures more than anything but his dog and gun, or his beads. When a mere child, hearing that Velasquez had been a knight of Santiago, he proposed to confer the cross of that order on Carreño, his painter in ordinary. His discernment in matters of art was not indeed precocious, for before he had seen his first Queen, he was enchanted with a squinting miniature portrait of that ill-fated princess, which greatly shocked the lively French countess,[1] to

[1] Madame D'Aulnoy; Voyage, tom. iii., p. 168.

whom we are so largely indebted for our knowledge of the court-gossip of his reign. He retained in his service Carreño, Coello, and Muñoz, the most considerable Castilian painters of the time; and he is said to have invited Murillo to remove from Seville to Madrid.[1] His favourite artist, however, was Luca Giordano, who, in point of merit, bore the same relation to those able Spaniards which Zuccaro bore to El Mudo. Besides a large salary and ample allowances, he gave this fortunate Neapolitan the key of chamberlain; and provided his sons with posts of honour and profit. Accompanied by the Queen, he frequently visited him, when at work in his studio, and on these occasions used to insist that he should remain covered like the best grandee of Castile. Two works of this master he sent as a present to his father-in-law, the Duke of Orleans; a compliment which that prince acknowledged by contributing, in return, a St. John in the Desert by Mignard, to the galleries of the Escorial.[2] Charles cordially hated France and Frenchmen,[3] could not

1 Chap. xii., p. 881. 2 Mouville; Vie de Mignard, p. 124.

3 Lettres de la Marquise de Villars, Ambassadrice en Espagne dans le temps du mariage de Charles II. avec la Princesse Marie Louise d'Orleans. 12mo. Amsterdam, 1760, p. 79. Marie Gigault de Bellefonds, born 1624, died 1706, wife of Pierre Marquis de Villars, and mother of the Maréchal Duc, the hero of Denain, is described by St. Simon (Nouveaux Mémoires de Dangeau, 8vo. Paris, 1818, p. 175) as "une bonne petite femme, sèche, vive, méchante comme un serpent, de l'esprit comme un démon, d'excellente compagnie." Her letters from Spain are addressed to Madame de Coulanges, the correspondent of Madame de Sevigné, to whose circle she belonged. They are very lively and pleasant, and, as a record of the manners of the Castilian court, of high historical value,

abide French poodles or ragouts, and was wont to speak of the ambassador of his most Christian uncle as a *gabacho*,[1] a comprehensive term of contempt long applied by the Iberian to the Gaul.[2] But he was so pleased with this picture that he immediately ordered two others, of an indicated size and for a particular situation, representing the classical fables of Apollo and Daphne, and Pan and Syrinx,[3] themes to which the soft pencil of Mignard was admirably qualified to do justice.

*Architectural and other works.*

The stately structures of the Austrian Kings of Spain received but few embellishments from Charles II. To the Escorial, which, in his reign, narrowly escaped destruction by fire,[4] he contributed a silver statue of St. Lawrence, weighing a quarter of a ton,[5] and holding in its hand a bar, more precious than gold, of that jocose martyr's[6] veritable gridiron. The rusty iron, perhaps, may still remain to the monastery, but the splendid saint has not survived the French invasion. The frescos of Giordano, and the altar of the Santa Forma[7] in the sacristy are the sole memorials of Charles II. now in the Escorial. New palaces, or

though by no means flattering to the national pride. The fair writer disliked both the country and the people from the first, for Madame de Sevigné (Lettres, tom. vi. p. 17), quoting an unpublished letter, written by the ambassadress on her arrival at Madrid, says, "Elle dit qu'il n'y a qu'à être en Espagne pour n'avoir plus d'envie d'y bâtir des châteaux."

1 Mémoires de la Cour d'Espagne. Paris, 1733, p. 133.

2 Some conceive the word to mean the dwellers on *Gaves*, as many of the French Pyrenean streams are called; others, with more probability, derive it from the Arabic *cabach*, filthy. Handbook, p. 975, note.

3 Vie de Mignard, p. 130.

4 Santos; Descripcion, fol. 36.

5 Ximenez; Descripcion; p. 284.

6 Chap. iv. p. 216.

7 Chap. x., p. 698.

*Financial distresses.*

new royal convents were burdens not to be borne by the crippled finances of Spain. The treasures of Mexico and Peru were fore-stalled and mortgaged long before they had crossed the Atlantic, and the pressing exigences of state were supplied by the open and avowed sale of viceroyalties and other great posts. The ministers could hardly find funds for the annual visits of the court to Aranjuez and the Escorial. Officers of the army begged openly in the streets of garrison towns; and soldiers of the royal guard greedily devoured the eleemosynary soup doled forth at the convents of Madrid. Sometimes, in the Alcazar itself, the gentlemen of the chamber found their table unserved, and the favourite English horses of the Queen went without their corn.[1] The King himself, careless of all display, had no passion for building. Contented with the shabbiest coach at Madrid,[2] he had no desire to enlarge what was already a noble palace. The literary and dramatic glories of the court had passed away with Philip IV. There was now no Calderon to write the plays, no Lotti[3] to devise the scenery and properties; the sun was represented by a few lamps of oiled paper, and in a Pandemonium scene the demons clambered out of the bottomless pit by means of ladders.[4] The King cared for none of these things; his

[1] Dunlop's Memoirs, vol. ii., pp. 222, 369. Mémoires de la Cour d'Espagne; p. 302. [2] Madame d'Aulnoy; Voyage, tom. iii., p. 13.
[3] Chap. viii., p. 566. [4] Madame d'Aulnoy; Voyage, tom. iii., p. 21.

time being pretty equally divided between the chase, his galleries, and the chapel. When he was not shooting wolves in the Sierra, or killing time in the studios, he was adoring reliques, assisting at *autos-de-fé*, walking barefoot in processions, chanting anthems, or submitting to degrading penances.[1]

*Portraits.*

The countenance of this unhappy prince, as pourtrayed by Carreño, is the index of his character. As a child, there is something to please the eye in his pale pensive features and long fair hair, and the projection of his lower jaw is hardly discernible. In later pictures this deformity becomes apparent,[2] as his face grows larger and leaner; his eyes are lustreless, his complexion

> From pale turns yellow, and his face receives
> The faded hue of sapless boxen leaves,[3]

and his general appearance is so dementate, that in those days of superstition almost any churchman, but the keen-sighted Primate Puertocarrero, might be excused for enforcing upon the dying monarch the frightful ceremony of exorcism.[4] Weak in mind and diseased in body, weighed down through life by constitutional melancholy, and cares of state under which even a strong man might have succumbed, and tormented on

[1] Dunlop; Memoirs; vol. ii., p. 284-5.

[2] Spain under Charles II., p. 99, where the poor king is graphically described by Mr. Stanhope, in a letter to the Duke of Shrewsbury.

[3] Dryden; Palamon and Arcite, book ii.

[4] Dunlop; Memoirs; vol. ii., p. 299.

his death-bed by intrigues for the succession, the last inglorious son of Charles V. was one of the most unfortunate sovereigns ever cursed with an hereditary crown.

*Queen Maria Louisa.*

The first and favourite Queen of Charles II., Maria Louisa, daughter of Philip Duke of Orleans and Henrietta of England, is perhaps the most interesting personage of the Spanish house of Austria. The Peregrina, the pearl of great price of the Castilian crown,[1] never adorned a lovelier or purer brow. Transplanted in the bloom of girlhood from the brilliant court of France, and condemned by the selfish policy of her uncle to the arms of an impotent and half-idiot lord, the fate of this fair and gentle creature was but too truly fore-shadowed by the omen of the broken mirror which fell to pieces at her touch, to the great horror of the ladies of the palace.[2] Never was splendid misery more hopeless and unhappy. Fresh from the revels of St. Cloud or Fontainbleau, she was shut up in the Alcazar, and permitted neither to ride on horseback, laugh, or look out of the window;[3] or she was taken by way of recreation to see horses gored to death in the bullring, Jews condemned to the stake at an *auto-de-fé*, or wild animals shot down by hundreds in a pen in one of the royal forests.[4] Knowing

[1] "Aussi grosse qu'une petite poire," says Mad. D'Aulnoy, Voyage, tom. iii., p. 219. The Queen wore it in her hat, at her entry to Madrid.

[2] D'Aulnoy; Voyage, tom. iii., p. 213. [3] Id. p. 214.

[4] Mémoires de la Cour d'Espagne, pp. 196, 236.

little Spanish, she was forbidden to speak French; fond of society, she was left in solitude, or in the more irksome company of dueñas;[1] endowed with a heart full of generosity and affection, it was her melancholy task to study the fancies of a feeble fool, jealous he knew not of whom or of what,[2] and detecting a rival sometimes in the French ambassador, sometimes in a French beggar asking alms in the street.[3] Yet no woman, however versed in affairs and intrigue, could have borne herself more wisely in the discharge of her difficult duties, than this young and amiable princess. By a rare combination of firmness and gentleness, she managed to remove many of her chief grievances. She obtained the friendship and support of the Queen-mother. She baffled, and finally ejected from office, her imperious mistress of the robes, the Duchess of Terranova, that most morose of dowagers, who had wrung the necks of her parrots for speaking French.[4] By humouring her husband's whims and playing with him for hours together at spilikens,[5] she succeeded in gaining his confidence and affections, and a strong influence over his mind; and by a few words spoken in season, she caused his ministers to fear and respect her. Happy would it have been for Charles and Spain, had she lived to close his eyes! But

1 Mémoires de la Cour d'Espagne, p. 86.

2 Lettres de Madᵉ de Sevigné; 28th Feb. 1680, tom. vi., p. 181.

3 Mémoires de la Cour d' Espagne, p. 155.

4 D'Aulnoy, Mémoires; tom ii., p. 36. 5 Villars; Lettres, p. 117.

Heaven early doomed "the bright fleur-de-lys to the scythe."[1] After a reign of little more than nine years, and in the twenty-seventh year of her age, she was carried off by a sudden disorder, in 1689, displaying in her last moments those Christian graces which so justly endeared her memory to Spain.[2] In the impoverished state of the royal finances, a Queen-consort had little opportunity of befriending art. She chose a painter, however, of some repute, Leon Leal, for her guardadamas;[3] and her beautiful face was the fairest model which Carreño found at court.

*Queen Mariana.*

In her successor, Mariana of Neuburg, a good-natured German princess, Luca Giordano had an admiring patron, but art in general cannot be said to have found either a model or a protector. Nor did her endearments obliterate in the breast of her husband the image of his beloved Maria Louisa, for one of the last acts of his melancholy life was to open the tomb of his first wife, and hang over her embalmed remains, in the sepulchral vault of the Escorial.[4]

*Other patrons of art.*

The love of art, although declining, was not extinguished at Court and amongst the aristocracy. The witty and handsome Admiral of Castile, with the broad lands of the house of

*Admiral of Castile.*

[1] Flores; Las Reynas Catholicas; tom. ii., p. 983.

[2] Noticias historiales de la enfermedad, muerte y exequias de nuestra Catolica Reyna Dª Maria Luisa d' Orleans, Borbon, Stuart, y Austria; por Don Juan de Vera Tassis y Villaroel, fol. Madrid, 1690, p. 11.

[3] Chap. x., p. 720.

[4] Dunlop's Memoirs; vol. ii., p. 307.

Henriquez, likewise inherited his father's fondness for collecting pictures.[1] At Madrid, in his fine palace surrounded by delicious gardens, he lived in luxurious retirement, amusing himself with mistresses and the composition of verses, an exercise at which he was remarkably expert for a grandee.[2] He was a munificent patron of artists, and retained Juan de Alfaro as his painter, a selection which does no credit to his taste, and justifies the contemporary suspicion, that, in affairs of art, he had less knowledge than zeal. His son-in-law, the intriguing Marquess of Heliche and Carpio, son of the minister Haro, and possessor of the rich collections of Olivarez, was somewhat of a Mecænas, though more noted as a Lothario.[3] In early life the friend and host of the Italian painter Colonna,[4] he improved his knowledge of art and enriched the halls of his palace, during his unwilling residence at Rome as ambassador from Charles II.[5] He died

*M. of Heliche.*

1 Chap. viii., p. 536.

2 D'Aulnoy; Mémoires, tom i., p. 136. The French countess was quite captivated by the gallant admiral, and praises his manners and his person, in spite of his age which he himself thought a misfortune. "Il étoit," she says, "inconsolable d'avoir déjà cinquante-huit ans."

3 His Marchioness was one of the finest women of her day; Villars; Lettres; p. 37; whence her lord's notable saying, that if he had a mistress as handsome as his wife, he would be the happiest of men. Dunlop's Memoirs, vol. ii., p. 180.

4 Chap. viii., p. 569.

5 Mémoires de la Cour d'Espagne; p. 129-130, where there is an amusing story of a trick played him by the Pope, about a marriage dispensation, a just reprisal for the many incivilities committed by the ambassador in hopes of provoking dismissal from Rome.

Viceroy of Naples, where he was equally distinguished by the vigour of his administration and by the interest which he evinced for artistic affairs.

*C. of Monterey.*

The Count of Monterey, brother to Heliche, and heir of one of the "Thieves" of the last reign, was likewise the possessor of an hereditary gallery and taste.[1] Treasures of art still enriched the fine mansions of Alba, Oñate, and Peñaranda, Ossuna and that great territorial lord the Constable of Castile.[2]

*Amateurs.*

*D. F. A. Ethenard.*

Amateur painters were still to be found, of high rank and respectable skill. Don Francisco Antonio Ethenard y Abarca, born at Madrid of a Castilian mother by a German knight of Calatrava, was himself a member of the same order,[3] a captain in the royal guard, and a painter and engraver as well as an author. He wrote and published, in 1670, a treatise[4] on the use of arms, in which he likewise showed his proficiency in the use of the pencil and graver, by designing and executing an ornamental title-page. Dying at

[1] Chap. viii., p. 536.

[2] Don Vincencio Juan de Lastanosa, Señor of Figaruelas, dedicates his scarce treatise on coins, Museo de las Medallas desconocidas Españolas; 4to. Huesca, 1645, to Don Bernardino Fernandez de Velasco, Condestable de Castilla y Leon, Duque Marques y Conde, señor *de mil y cuatro cientos* lugares.

[3] N. Antonio; Bibliotheca Nova; tom i., p. 402.

[4] Compendio de los fundamentos de la verdadera destreza y filosofia de las armas; 4to. Madrid, 1671. Cean Bermudez gives 1675 as the date, but I follow the professional bibliographer. He also mentions another work by Ethenhard, called, El diestro Italiano y Español, 4to. Madrid, 1697, not noticed by Antonio.

Madrid, early in the eighteenth century, he was buried in the church of St. Gines, in his family chapel of the Conception. Don Juan de Valdes, member of the Council of State for home affairs, painted for his own amusement with considerable skill and intelligence. Towards the end of the reign, the Count of Las Torres was a tolerable amateur painter at Madrid; and at Segovia Don Geronimo Mascareñas, Bishop of the diocese, relieved the cares of episcopacy by the pleasures of the pencil. Fray Cristobal del Viso, of the order of St. Francis, and commissary-general of the Indies, was also a painter, and left to the Capuchins of Cordoba, a series of pictures of the canonized Franciscans. Don Francisco Vera Cabeza de Vaca and Don Francisco de Artiga distinguished themselves amongst the remote gentry of Calatayud and Huesca by their talents for painting and architecture. At Seville, we shall find Don Pedro Nuñez de Villavicencio, a military knight of St. John, amongst the ablest scholars of Murillo; and Don Salvador Roxas y Velasco, likewise a man of family, and amateur of the pencil, was a constant student at the Academy, and a subscriber its funds. Don Estevan de Espadaña, inquisitor in the Holy Office at Valencia, indulged in painting as a recreation, and was a patron of the Academy established by the artists of that city in 1676. Even Murcia had its amateur-painter in Don Nicolas de Villacis.

*D. J. de Valdes.*

*C. of Las Torres.*

*Bp. Mascareñas.*

*Fr. C. del Viso.*

*D. F. V. Cabeza de Vaca.*
*D. F. de Artiga.*

*D. P. Nuñez de Villavicencio.*

*D. S. Roxas.*

*D. E. de Espadaña.*

*D. N. de Villacis.*

*Lady-Artists.*

*Dss. of Bejar.*

A few ladies of rank also were distinguished by their skill in the fine arts. Doña Teresa Sarmiento Duchess of Bejar, probably daughter-in-law to the ducal amateur of the last reign,[1] under the instructions of the elder Rizi,[2] upheld the artistic honours of the house of Zuñiga. She presented several pictures, painted by herself, to various churches at Madrid; and Palomino extols a "head of Our Lady of Succour,"[3] executed with infinite delicacy, on glass, by her fair and noble hands. The Countess of Villaumbrosa, an ornament of the court of Philip IV.,[4] was likewise eminent in that of his son for her skill in painting as well as for her wit.[5] Doña Mariana Cueva Benavides y Barrádas, wife of Don Francisco Zayas, knight of Calatrava, distinguished herself with her pencil amongst the ladies of Granada.

*Css. of Villaumbrosa.*

*Da. M. Cueva Benavides.*

*Splendour of the nobility and the Church.*

Notwithstanding the poverty of the royal coffers, the great nobles were still able to dazzle foreigners with a show of almost barbaric magnificence. Their ladies blazed with jewels of inestimable value, and their sideboards were loaded with an amount of plate which appears fabulous in these days of general circulation of wealth. In the palace of the Duke of Albuquerque, says Madame d'Aulnoy, at the end of the great dining hall rose a monster buffet, tall as an altar, and covered with vessels of gold

1 Chap. viii., p. 540. 2 Chap. x. p. 695. 3 Palomino, tom. i., p. 187.
4 Chap. viii., p. 541. 5 D'Aulnoy; Mémoires, tom. i., p, 146.

and silver, amongst which the lackies ascended and descended by means of forty silver ladders. The Duke of Alba possessed six hundred dozen of plates, and eight hundred dishes, of silver, and conceived that his service was rather modest than splendid in character.[1] The Prince of Stigliano, son of the Duke of Medina de las Torres by a Sicilian heiress, inherited his father's taste for sumptuous equipages;[2] for he caused to be constructed for his wife, a daughter of the house of Toledo, a sedan chair of gold and coral, which was so heavy as to be unfit for use.[3] The grandees of the church were still lavish in their oblations of gold and silver to the sanctuary. They still held, with Sta. Teresa, that while plate sparkled on their own tables, no meaner metal should be placed on the altar of the Lord.[4] An Archbishop of Santiago, the son of a wealthy Mexican family, entertained the magnificent design of adding an entire chapel of pure silver to his Cathedral; and when his more prudent Chapter dissuaded him from setting up so great a temptation to the needy pilgrim, or pillaging invader, he erected, instead, an edifice of the most precious marbles, still more costly, it is said, than the proposed silver shrine.[5] But although the bullion was

1 D'Aulnoy; Voyage; tom. ii., p. 173. 2 Chap. ix. p. 666.

3 D'Aulnoy; Mémoires, tom. i., p. 138.

4 Cartas de la serafica y mystica doctora Santa Teresa de Jesus, con notas del Señor Don Juan de Palafox, Obispo de Osma. 4to. Çaragoça, 1671, p. 331.

5 Widdrington; Spain and the Spaniards; vol. ii., p. 179.

there, the cunning workmen in gold and silver and brass were gone; the d'Arphes and Becerrils had passed away with the Toledos and Herreras.

*Foreign Artists.*

Madame d'Aulnoy, the most charming of historical prattlers, informs us that Madrid, in this reign, possessed no good painters, and that the few persons who followed that unprofitable profession, were, for the most part, Flemings, Italians, or Frenchmen.[1] But the attention of the lively countess was directed to objects rather of social than artistical research. She loved better to study the costumes and the humours of the Prado, to compare the ruffed and rapiered cobbler[2] or euphuistic courtier[3] with the genteel cit or ridiculous marquis of her native soil, than to draw parallels between Carreño and Mignard. The truth is that there were fewer foreign artists than usual at Madrid during this reign, at least fewer whose names have survived. Amongst the latter, is Dionisio Mantuano, a native of Bologna, who come to Spain in 1656, as scene-painter to the royal theatre at Buenretiro. Being also an architect, he became, in that capacity, mixed up in some transaction, of which no particulars have been preserved, but which sent him to prison, and had nearly exposed him to a heavy fine. The friendship of the papal nuncio, however, not only delivered him from durance and all costs,

*Dionisio Mantuano.*

[1] D'Aulnoy; Voyage, tom. iii., p. 120.

[2] Id. p. 114.

[3] Id. p. 46.

but obtained for him the post of painter to the King, and the cross of the order of Christ. Besides many scenes for the court theatre, he painted the ceiling of the ladies' gallery at the Alcazar; he executed, with Vicente de Benavides, the fresco decorations on the front of the house of the Marquess of Los Balbases, the heir of Spinola and Spanish ambassador to the congress of Nimeguen; and he painted various works for the Marquess of Heliche, and for the church of San Isidro el Real. At Toledo, he assisted Rizi and Carreño in painting the monument for the Holy Week, in the Cathedral.[1] He died at Madrid in 1684, aged sixty years.

*G. Romani.*

Guiseppe Romani was born at Bologna in 1616, and became a scholar of Michel Colonna. It is uncertain whether he came with that master to Spain in 1656, but, if he did not accompany him he followed him soon afterwards. The Admiral of Castile was one of his chief patrons, and employed him to execute a variety of fresco decorations in his palace and gardens. He was likewise engaged in painting for various churches, amongst which was that of Our Lady of Atocha, where he executed figures of Sta. Domingo, and St. Catherine of Sienna. Dying at Madrid, in 1680, he was interred in the church of San Ildefonso.

*F. Leonardoni.*

Francisco Leonardoni was born at Venice in 1654, and there studied painting with considerable

[1] Chap. x., p. 698.

success. Expatriated for some unknown cause, he travelled through various parts of Europe, and came to Madrid about 1680. There he distinguished himself by his portraits, especially miniatures, in which style he had the honour of painting the King and Queen. He also executed some large works on sacred subjects, such as the Marriage and Death of St. Joseph, for the church of the college of Atocha, and a picture of the Incarnation, for the conventional church of San Geronimo el Real. To him, likewise, was attributed the principal picture of the high altar of the parish church of Leganes. His colouring, says Cean Bermudez, was rich and effective, but his drawing deficient in correctness. During the greater part of his residence at Madrid he occupied apartments in the palace of Buenretiro, where he died in 1711. He was a man of amiable disposition and polished maners, and no less remarkable, says Palomino, who must have known him, for his stately bearing, than for his great stature and personal strength.[1]

*L. Giordano.*

Of the great foreign artists, whom the taste and munificence of the house of Austria attracted to Spain, Luca Giordano was the last, and, perhaps, in his own time the most famous. He was born in the city of Naples in 1632, of a family which Palomino asserts to have been an offset of that of Jordan, an ancient and honourable name in the Andalusian kingdom of Jaen.[2] His father,

[1] Palomino; tom. iii. p. 725.

[2] Id.; tom. iii., p. 686.

Antonio, was an indifferent painter, who earned his bread by copying the works of Ribera ; and the name of his mother was Isabella Imparato.[1] At the early age of five the inclinations of young Luca led him to adopt the pencil as a plaything, and before a year had elapsed he could draw the human figure with surprising correctness. The painter Stanzioni, passing by his father's shop, near the public prison, and seeing the child at work, is said to have predicted that he would one day become the first artist of the age. Before he was eight years old, he painted, unknown to his father, two cherubs, in a fresco—entrusted to that artist in an obscure part of the church of Sta. Maria la Nuova,—figures so graceful as to attract considerable public attention. This feat coming to the knowledge of the Duke de Medina de las Torres, the Viceroy, he rewarded the precocious painter with some gold pieces, and a recommendation to Ribera, who accordingly admitted him into his school, at that time the most celebrated in Naples. There he spent nine years in close application to study, and there, towards the end of that time, he may have enjoyed the advantage of seeing Velasquez, during the great Spaniard's second visit to Naples.[2]

[1] Dominici; Vite de Pittori, &c. Napoletani, tom. iii., p. 394, whence I have derived all the facts of Giordano's life, which are not to be found in Palomino or Cean Bermudez.

[2] Chap. ix., p. 641.

*Visit to Rome.*

Having learned all that Ribera could teach he conceived a strong desire to prosecute his studies in the capital of art. To this step, his father, who, probably, could ill afford to lose his earnings, steadily refused his consent. Luca, therefore, took the earliest opportunity of absconding, and, in due time, found his way to the Vatican. There he applied himself to the study with his usual fury, and having copied all the chief frescos of Rafael more than once, and the Battle of Constantine twelve times, turned his dashing pencil against the works of Carracci in the Fornese palace. Meanwhile poor Antonio, divining the direction which the truant had taken, followed him to Rome, and, after a long search, discovered him sketching in St. Peter's. They remained in the Papal city about three years, the father, who seems to have been a helpless creature, subsisting by the sale of the son's drawings. When their purse was low, the old man would accompany Luca to the scene of his labours, and even feed him whilst he painted, that not a moment might be lost. At such times, "*Luca "fa presto!*" being ever on his lips, the phrase became a bye-word amongst the painters, and was fixed upon the young artist as a nickname singularly appropriate to his wonderful celerity of execution. The only memorable facts connected with his stay in Rome are, that he invented an effective and expeditious method of tinting his drawings with pounded chalks, and

*Nickname.*

that he studied for some time in the school of Pietro da Cortona. He afterwards made a journey, still accompanied by his father, through Lombardy to Venice, and having sufficiently studied the works of Correggio, Titian, and other great northern masters, returned, by way of Florence and Leghorn, to Naples.

*Travels.*

The first public works which he executed in his native city, were a picture of the holy Rosary for the church of S. Potito, three small frescos on the life of St. John Baptist for the chapel of S. Giacomo della Marca, and some oil paintings for the church of Santa Teresa, in which he imitated with success the style of Paolo Veronese. Amongst the clergy and friars he seems early to have become a favourite, and to have obtained a large share of their patronage. He soon afterwards married Donna Margarîta Ardi, a woman of great beauty, who served him as a model for his Virgins, Lucretias, or Venuses.

*Return to Naples.*

*Marriage.*

Amongst his lay patrons was a certain Gasparo Romero, who was in the habit of inflicting upon him a great deal of tedious and impertinent advice. For this he had his revenge, by causing his father to sell to that connoisseur, as originals, some of his imitations of Titian, Tintoret, and Bassano, and afterwards avowing the deception. He managed, however, to effect this pleasantly, without sacrificing his friend to his jest.

*Skill in forging pictures.*

In competition with Giacomo Farelli, an artist of some fame, he painted, in 1655, for the

*Various Works.*

church of Sta. Brigida, a large picture of St. Nicolas borne away by angels, a work of such power and splendour that it completely eclipsed his rival, and established his reputation at the early age of twenty-three. Two years afterwards he was employed with Andrea Vaccaro, by the Count of Peñaranda, the Viceroy, to paint some pictures for the church of Sta. Maria del Pianto. The principal of the subjects which fell to Giordano's share were the Crucifixion, and the Blessed Virgin and St. Januarius pleading with the Saviour for Naples afflicted with pestilence, which he painted with his usual ability. He and Vaccaro had, however, a dispute about placing their pictures, which was decided by the Viceroy in favour of the elder artist. Giordano immediately gave way, with so much grace and discretion, that he made a firm friend of his successful rival. His master, Ribera, being now dead, he soon stepped into the vacant place of that popular artist. The religious bodies of the kingdom, from the Barefooted Augustines of Naples, to the rich Benedictines of Monte Cassino, were all eager to obtain pictures from his easel. Caressed by the viceroys, he soon became the favourite of the Neapolitan nobles. The palaces of Avellino Caracciolo, Montesarchio d'Avalos, Bisignano Sanseverino, Mataloni Caraffa, and other princely families were adorned with his works.

*Picture in honour of the Peace and the*

In 1678, on the conclusion of peace between France, Spain, and Holland, he painted an im-

mense picture in commemoration of the event. The upper part of the composition showed the gods of Olympus assembled to honour to a majestic figure representing the Spanish monarchy, for whom Ganymede, at the nod of Jove, filled a cup of nectar; beneath, stood a concourse of assenting mortals, amongst whom the Sicilian Viceroy, the Marquess of Los Velez, pranced conspicuous on a milk white charger. This piece of adroit homage was doubtless not lost on the powers that were, when the picture was exhibited to the admiring populace in the street of Toledo.

*Viceroy de Los Velez.*

Invited in 1679 to Florence to paint the chapel of S. Andrea Corsini in the church of Carmine, Giordano was overwhelmed with civilities by the Grand Duke Cosmo III., who honoured him with several audiences, and hung a gold chain and medal about his neck. While sojourning in that beautiful city, he became acquainted with Carlo Dolci, then an old man, who is said to have been so affected by comparing the bold speedy style of the Neapolitan, with his own slow laborious manner, that he fell into a profound melancholy, of which in a few days he died. This circumstance, Dominici assures us, Giordano long afterwards remembered with tears, on being shown at Naples "a picture painted by poor Carlino."[1]

*Visit to Florence.*

On his way to Florence, he had paid his respects to the Marquess of Heliche, the Spanish ambassador at Rome, and was graciously received;

*Incident with with the Viceroy Heliche and the Jesuits at Naples.*

[1] Dominici; tom. iii., p. 408.

but he somewhat offended that nobleman, by declining an invitation to his palace, given for the purpose of seeing him paint. Heliche was afterwards re-called from the hated Papal court,[1] and promoted to the dignity of Viceroy of Naples. It happened in 1685, that Giordano, who had established himself in Ribera's fine house, opposite the Jesuit church of San Francisco Xavier,[2] was employed by the fathers to paint a large picture for one of their principal altars. As the viceregal palace adjoined this church, the Marquess took an interest in its embellishment, and signified to the painter a wish that the work should be completed by the approaching festival of the patron saint. Giordano, however, was busied about other things, and put off the execution of the altar-piece so long, that the Jesuits began to be clamorous, and the Viceroy, to feel offended for the second time. Determining to see for himself how matters really stood, the great man paid an unexpected visit to the studio. The artist had barely time to escape by a back door; and Heliche, finding the vast canvass as yet guiltless of the brush, retired muttering complaints and menaces. Luca's dashing pencil now stood him in good stead. On his return home he immediately sketched the outlines of his composition, for which the first drawing was hardly finished; and setting his disciples to prepare his palettes, he painted all

[1] Page 963, note.

[2] Chap. x., p. 751.

that day and night with so much diligence, that by the following afternoon he was able to announce to the impatient fathers the completion of the picture. The subject was the patron saint of the church, the great Jesuit missionary St. Francis Xavier, baptizing the people of Japan, a ceremony which he performed standing on a lofty flight of steps; behind him, in the distance, was a party of zealous converts pulling down the images of their gods; and beneath, in the foreground, knelt St. Francis Borgia in the attitude of prayer. It was immediately carried to the church, and placed over the destined altar; and the Viceroy, whose anger was hardly cooled, was invited to visit it. Charmed with the beauty of the work, and amazed by the celerity of its execution, he exclaimed, on seeing it, "the "painter of this picture is either an angel or a "demon." Giordano received his compliments and made his own excuses with so much address, that the Marquess, forgetting all past offences, engaged him to paint in the palace, and passed much of his time by his side, observing his progress, and enjoying his lively conversation.

*Affair with the Duke of Diano.*

These honours, however, compelled him to neglect and offend other patrons. One of these personages, the Duke of Diano, being very anxious for the completion of his orders, at last lost all patience, and collaring him in public, threatened him with personal chastisement. The Viceroy, being informed of this insult, took up

his friend's quarrel in a right royal style. He invited the Duke, who affected connoisseurship, to pass judgment on a picture lately painted by Giordano for the palace, in imitation of the style of Rubens. The unlucky noble fell into the trap, and pronounced it a work of the Fleming. Seeming to assent to this criticism, the Viceroy replied that Giordano was painting a companion to the picture, a piece of information which Diano received with a sneer, and a remark on the artist's uncivil treatment of persons of honour. Here Heliche tartly interposed, telling him that the work which he had praised was painted, not by Rubens, but by Giordano, and, repeating the sentiment of several crowned heads on like occasions,[1] admonished him of the reverence due to a man so highly endowed by his Maker. "And "how dare you," cried he in a louder tone, and seizing the Duke by his collar, "thus insult "such a man, who is besides retained in my "service? Know for the future that none "shall play the bravo here, so long as I bear "rule in Naples!" This scene passing in the presence of many of the courtiers, and some of the witnesses of the insult offered to the painter, the poor provincial grandee retired covered with mortification, and falling into despondency, died soon after of fever.

*Continued success.*

The Marquess of Heliche died in 1688, in the eighth year of his government. His successor,

[1] Chap. xi., p. 789, note 1.

*C. of Santistevan.*

Don Francisco de Benavides, Count of Santistevan, was no less favourably disposed towards Giordano. He took all his unfinished pictures, which had been ordered by Heliche, and gave him many new commissions, amongst which was one for a series of works illustrative of Tasso's great poem. The fame of the artist had now reached Castile, and the capital of the monarchy. A Spanish grandee had ordered a series of pictures for Queen Maria Louisa, and fourteen were completed at the time of her sudden death; an event of which Don Giulio Navarretta, Marquess della Terza, took advantage to obtain them for his own palace at Naples. But Don Cristobal de Ontañon, a favourite courtier of Charles II., returning from Italy, full of admiration for Giordano and his works, so sounded his praises in the royal ear, that the King invited him to court, paying the expenses of the journey, and giving him a gratuity of 1500 ducats.

*Invitation to the court of Madrid.*

*Journey, and reception*

The painter, therefore, embarked at Naples, on board one of the royal galleys, accompanied by his son Nicolas, a nephew named Giuseppe Giordano, his confessor Baldassar Valente, and two scholars, Aniello Rossi and Mateo Pacelli, and attended by three servants. Landing at Barcelona, and resting there for a few days, he finally reached Madrid in May 1692. Six of the royal coaches were sent to meet him on the road, and conduct him to the house of his friend Ontañon. On the day of his arrival he was

carried, by the King's desire, to the Alcazar, and presented to his Majesty. Charles received him with great kindness, inquired how he had borne the fatigues of the road, and expressed his joy at finding him much younger in appearance than he had been taught to expect. The artist, with his usual courtly tact, replied, that the journey, to enter the service of so great a monarch, had renewed his youth, and that in the presence of his Majesty, he felt as if he were twenty again.[1] "Then," said Charles, smiling, "you are not too "weary to pay a visit to my gallery;" and led him through the noble halls of Philip II., rich with the finest pictures of Italy and Spain. It was probably on this occasion that the Neapolitan, pausing before Velasquez's celebrated picture of the Infanta and her meniñas, bestowed on it its well known name of the Theology of Painting.[2] The King, who had embraced the painter when first presented, honoured him, at parting, with a kiss on the forehead, and with a key as gentleman of the royal chamber.

*Successful imitation of Bassano.*

One of Giordano's earliest works in Spain was a clever imitation of the style of the elder Bassano. The King, during his audience, had remarked with regret that a certain picture in the Alcazar,

[1] Mignard made a still happier reply to Louis XIV. on a more difficult occasion, "Vous me trouvez vieilli?" said the King on beginning to sit for one of his later portraits. "Il est vrai, Sire," answered the Lawrence of Versailles, "que je vois quelques campagnes de plus tracées sur le front de votre Majesté." Mouville; Vie de Mignard, p. 144.

[2] Chap. ix., pp. 649-652.

by that master, wanted a companion. Luca, therefore, secretly procured a frame and a piece of old Venetian canvass of the proper size, and by means of his practised pencil, and a preparation of boiled gall and soot, the required picture, with all the necessary appearance of age, was speedily painted and hung up. In their next walk through the gallery the King noticing the change, heard the story with great surprise and satisfaction, and laying his hand on the artist's shoulder said, "Long life to Giordano."

*Works for Buenretiro,*

The first large works on which he was engaged, for the King, were two pictures for the chapel royal of Buenretiro. One was the Archangel Michael vanquishing Lucifer, the other, St. Anthony of Padua, "the strong hammer of heresy,"[1] delivering that celebrated sermon, which, despised by the unbelieving men of Rimini, found shoals of listeners among the fish of the Adriatic.[2]

*and the Escorial; Staircase.*

He was then sent to the Escorial, and begun his labours in the grand staircase of the convent. On its vaulted roof he painted the Most Holy Trinity, the heavens, and all the powers therein; taking care to give due prominence to Hermengild and Ferdinand, the Emperor Henry, Stephen of Hungary, Casimir of Poland, and other canon-

[1] Vida y Milagros del glorioso San Antonio de Padua, Sol brillante de la Iglesia, Lustre de la Religion serafica, Gloria de Portugal, Honor de España, Tesorero de Italia, Terror del Infierno, Martillo fuerte de la Heregia, entre los Santos, por excelencia, el Milagrero; escrita por el R. P. Fr. Miguel Mestre; Gerona. no date.

[2] Ribadeneira; Fleurs; tom. i., p. 694.

ized kinsmen of the house of Austria, and to place, on the threshold of the empyrean, St. Jerome in the act of introducing Charles V. and Philip II. to the mansions of eternal bliss. He decorated the walls with other frescos representing the virtues and the exploits of these two celebrated monarchs, the Battle of St. Quentin, and the Foundation of the building. Of these works the latter is the best; its colouring is brilliant and effective, and the figure of Philip II. is carefully executed, after the fine portraits by Titian. The staircase was finished in seven months, a space of time which many artists would have spent in making the necessary sketches.

*Frescos in the church of the Escorial.*

The applause with which these frescos were received, led the King to employ Giordano to paint some other subjects on the vaults of the church. He commenced at the ends of the side aisles, taking for his subjects the Fall of the rebel Angels, the Immaculate Conception, the Incarnation, the Nativity, and the Epiphany, and the Triumphs of the spotless Virginity, and of the Church militant, themes which he expanded into large allegorical works. On the dome of the chapel of the high altar he painted the Death of the Blessed Virgin, a vast assemblage of angels, apostles, and other figures, which, says Cean Bermudez, resemble rather an epic poem than a mere historical composition. The Passage of the Red Sea, the Fall of Manna, the Overthrow of the Amalekites, Samson extracting honey from

the carcase of the lion, Elijah sleeping under the juniper, David taking the shew bread, and the Last Judgment, were likewise treated by his hasty pencil in various parts of the vaults. All these works, including those in the staircase, and certain passages from the histories of David and Solomon on the ceilings of the galleries leading from the college and convent to the choir, were completed within two years. Fray Francisco de los Santos, Prior and historian of the royal convent, wrote a minute eulogistic description of them[1] as a supplement to his larger work; and Palomino, who devotes several pages to the same object, pronounces Giordano to be far superior, as a painter of frescos, to Cambiaso or any other artist, native or foreign, who had ever wrought at the Escorial.[2]

*Frescos at Buenretiro.*

Returning to Madrid, Giordano was again employed at Buenretiro, in painting on the ceiling of a great hall, a fresco history of the order of the Golden Fleece. The ante-chamber also he embellished with a composition representing Morning, and with four large oil pictures of the wars of Granada. The King afterwards sent him to Toledo, to paint the ceiling of the Cathedral sacristy, a work which he is said to have undertaken with reluctance. The subject was the Virgin bestowing the holy chasuble on St. Ilde-

*Toledo.*

1 Descripcion de los excelentes pinturas al fresco con que la Magestad del Rey nuestro Señor Carlos II. (que Dios guarde) ha mandado aumentar el adorno del Real Monasterio de S. Lorenço del Escorial. 4to. N. D.

2 Palomino, tom. iii., p. 698.

fonso, the favourite theme of Toledan pens and pencils,[1] and one into which Giordano contrived to introduce his own portrait, looking out of a window. For the chapel royal of the Alcazar at Madrid, he painted various frescos, and some oil pictures on subjects taken from the old Testament; he executed a variety of allegorical subjects for the saloons at Aranjuez; he altered and made considerable additions to the frescos of the younger Herrera, in the church of Our Lady of Atocha,[2] and he painted the Life of the Blessed Virgin for the royal convent of St. Jerome. In the church of San Antonio of the Portuguese, he retouched some decaying frescos of Carreño, and Francisco Rizi; and he painted on the walls, in imitation of tapestry, a series of the most remarkable of the miracles of the patron saint.

*Madrid.*

*Industry.*

Notwithstanding these large and important undertakings, he found time to execute a vast number of pictures for other churches, as well as for the palaces of the nobility. No labourer was ever more constant to his task; and, to the scandal of his more devout brethren, he was to be found at his easel even on days of religious festivals. His daily habit was to paint from eight in the morning till noon, when he dined and rested for two hours. At two o'clock he resumed his pencil, and continued working till five or six o'clock. He then took an airing in the Prado, or along the dusty bed of the Manzanares, in

*Habits of life.*

[1] Chap. xii., p. 914.

[2] Id., p. 938.

one of the royal carriages, which was placed at his disposal. "If I am idle for a single day," he used to say "my pencils get the better of me; "I must keep them in subjection by constant practice." Avarice, however, was supposed to be the real cause of his intense application; he received great prices for his works; and to amass a large fortune was his ambition. The King found him in all the necessaries of life, and paid him 200 crowns a month. Of this salary he was never known to spend a maravedi, except in the purchase of jewels, which he considered a safe and profitable investment, and with which he loved to astonish his friends, as he did Palomino with a magnificent pearl necklace.[1]

*Parsimony.*

No painter, not even Titian himself, was more caressed at court than Giordano. For ten years he was the man whom Charles II. delighted to honour. His brilliant success is said to have shortened the life of Claudio Coello, the ablest of his Castilian rivals. That painter, desirous of impairing his credit with the King, says the historian of Neapolitan art,[2] proposed that he should paint a large composition on the subject of Michael quelling the archfiend, on a canvass fifteen palms high, in the presence of his Majesty. Giordano at once accepted the challenge, and in little more than three hours produced a work, which, if of no great merit, was sufficient to amaze and delight the royal judge of

*Success.*

*C. Coello's envy.*

[1] Palomino, tom. iii., p. 699.

[2] Dominici, tom iii., p. 421.

the field. "*Mirad hombre!*" "Look here, "man!" said the latter to the discomfited Coello, and pointing to Luca Fa-presto, "there "stands the best painter in Naples, Spain, and "the world; verily he is a painter for a "King." Both Charles and Queen Mariana of Neuburg, sate several times to him for their portraits. They were never weary of visiting his studio, and took great pleasure in his lively conversation, and his exhibitions of artistic tricks. Whilst the Queen was one day questioning him about his wife and her personal appearance, he quietly painted her portrait, and cut short further interrogation by saying, "Here, madam, "is your Majesty's most humble servant her-"self," an effort of memory or imagination which gained Donna Margarita a string of pearls from the neck of her most gracious sovereign. Sometimes he would lay on his colours with his finger and thumb instead of brushes, and, in this unusual manner, he executed a tolerable portrait of Don Francisco Filipin, a feat, over which the melancholy middle-aged monarch rejoiced with almost boyish transport. It seemed as if he were carried back to that delightful night when he first saw his beautiful Maria Louisa dance a saraband at the ball of Don Pedro de Arragon.[1] His satisfaction found vent in a mark of favour, which had occurred to none of his condescending ancestors, and which not a little dis-

*Skill and celerity of hand.*

[1] Dunlop's Memoirs, vol. ii., p. 216.

concerted the recipient. Removing a skull cap, which the artist had permission to wear in the presence, he kissed him on the crown of the head, and pronounced him a prodigy, and further caused him to execute, in the same digital style, a picture of St. Francis of Assisi, for the Queen. He sometimes said, that if he, as a King, were greater than Luca, Luca, as a man especially gifted by God, was greater than he, a sentiment somewhat novel from royal lips in the seventeenth century. The Queen-mother, Mariana of Austria, was also an admirer of the fortunate artist. On occasion of his painting for her apartment a picture of the Nativity of Our Lord, she presented him with a rich jewel, and when he brought it home finished, with a diamond of great value from her own imperial finger.

*Saying of Charles II.*

Charles II. dying in 1700, Giordano remained for a time in the service of his French successor, Philip V., who treated him with the favour to which he had now become accustomed from crowned heads, and ordered him to paint a series of pictures as a present to his grandfather Louis XIV. The War of the succession, however, breaking out, the artist was glad to seize the occasion of the Bourbon prince's visit to Naples, to return to his native land. He accompanied the court to Barcelona in February 1702, but as Philip delayed his embarkation, he proceeded on his journey by land. Passing through Genoa and Florence, he was received with distinction, and

*Death of Charles II.*

*Giordano returns to Italy.*

left some pictures, in those cities. At Rome he kissed the feet of Clement XI., and was permitted, by special favour, to enter the papal apartments with his sword at his side and his spectacles upon his nose. These condescensions he repaid with two large and highly praised pictures of the Passage of the Red Sea, and Moses striking the Rock.

*Death.*

At his return to Naples he does not seem to have relaxed in his industry and application. His renown in Spain made him yet more famous at home. His constitution finally gave way under the combined effects of hard labour and high living, and he died of a putrid fever in January 1705, in the 73rd year of his age.

*Person and character.*

In person Luca Giordano was of middle height, and well proportioned. His complexion was dark and his countenance spare, and chiefly remarkable for the size of its nose, and for an expression rather melancholy than joyous. He was a man, however, of adroit wit and jovial humour, and possessed manners so engaging that he passed through life a social favourite. His school was always filled with scholars, and as a master he was in the main kind and popular, although, on one occasion, he acknowledged to having broken a handsome silver-mounted maul-stick, the gift of a friend, upon the backs of his assistants.[1] Greediness of gain seems to have been the blot of his character. He refused no commission that offered, being wont to say

[1] Palomino, tom. ii., p. 44.

that he had three sorts of pencils, of gold, of silver, and wood, and so made his pictures tally with his prices. Yet he frequently painted gratuitous works as pious offerings to the altars of poor churches and convents. He died very rich, leaving 150,000 ducats invested in various ways, 20,000 ducats worth of jewels, many thousands in ready money, 1300 pounds weight of gold and silver plate, and a fine house full of fine furniture. Out of this he founded an entailed estate for his eldest son Lorenzo, and bequeathed liberal provisions to his widow, two younger sons, and six daughters. His sons and son-in-law enjoyed several lucrative posts, conferred on them in the kingdom of Naples by the favour of Charles II.

*Wealth.*

Perhaps no artist ever enjoyed so large a share of contemporary fame as Giordano. Possessed of inexhaustible invention and a marvellous facility of hand, which enabled him to multiply his works to any required amount, he had the good fortune to hit upon a style which pleased, while it still farther corrupted, the declining taste of the age. It became the fashion to admire everything that came from his prolific pencil. At Madrid and at Naples every work of his was received with acclamations of applause, from his frescos at the Escorial to his portrait of himself sketched on a playing card, and enclosed in a letter to his anxious wife,[1] from his vast allegorical altar-pieces to his imitations of Durer,

*Popularity.*

[1] Dominici, tom. iii., p. 441.

Rubens, and Bassano. His works were as eagerly purchased by Dutch burgomasters, as by royal and imperial collectors at Paris and Vienna; and Prior, beneath the oaks of Burghley, sang the praises of "divine Jordain."[1] That he was a man of genius there can be no doubt, and had he lived in the better times of the sixteenth century, and acquired habits of accurate as well as diligent study, it is probable that he would still have been remembered as one of the greatest artists. Palomino has justly said of El Greco that what he did well, no man could do better, and what he did ill, was never done worse.[2] On Giordano, Cean Bermudez passes an opposite, but equally true, judgment, that he has left nothing that is absolutely bad, and nothing that is perfectly good. His compositions always bear the marks of the furious haste in which they were painted, and they are disfigured in many cases by an incongruous association of pagan and Christian mythology, of history and allegory, a blemish as well of the literature as of the art of that age. In his groups and figures he delighted in strained and affected attitudes; in the management of light and shade he loved glare and glitter; and to the exhibition of his power of contending with difficulties of drawing he too frequently sacrificed the harmony and repose of his works. Still he deserves praise for

*Faults of his style.*

*Merits.*

[1] Lines on a Picture of Seneca, by Jordain.

[2] Palomino, tom. iii., p. 481.

the fertility of his invention, for great force and richness of colour, and for a certain grandeur of conception and freedom of execution, which belong only to a great master. The Royal gallery at Madrid possesses no less than fifty-five of his pictures of all sizes, and on every variety of subject, a selection from the multitude which he left in the various palaces of Charles II. Andromeda on the rock, Bathsheba at the bath, Erminia wandering in the woodlands of Jordan, Samson, Turnus, Tancred, and St. Anthony, are only a few of the personages whose doings or sufferings his pencil has there recorded. Besides original works there are a considerable number of the imitations for which he was so famous, large compositions painted in the manner of Rubens[1] and Ribera,[2] a portrait in the style of Rembrandt,[3] smaller pictures on copper in the style of the minor Flemish masters,[4] and a group of boys cuffing one another over a disputed point at cards, executed with considerable care on the model of similar works by Nuñez de Villavicencio.[5] Although these imitative efforts are not without merit, none of them are sufficiently successful to deceive a practised eye. Beneath the mask of Rubens or Rembrandt there is always some indication of the features of Luc Fa-presto.

*His pictures in Spain.*

Francisquito was a Spaniard by birth, who became the disciple of Luca Giordano, at Madrid.

*Francisquito, scholar of Giordano.*

[1] Catalogo, No. 890. [2] Id., No. 802. [3] Id., No. 1111.
[4] Id., Nos. 823 & 824. [5] Id., No. 1620.

That master entertained the highest opinion of his abilities, and was wont to say that he would one day become a better painter than himself. These hopes, however, were never realised, for Francisquito died, in the flower of his age, in 1704, at Naples, whither he had accompanied his master. For the church of Sta. Lucia del Monte, in that city he painted a picture representing Pope St. Pasquale, a great church-builder and exhumer of holy corpses;[1] and he left behind him some drawings, in pen and ink, much resembling, and hardly inferior, to those of his master.[2]

*J. Vankesel.*

Juan Vankesel was born in Flanders in 1644, and learned painting from his father, the eminent flower-painter, whose name he bore, and who had been a scholar of David Teniers. He came to Madrid in 1680. There, an historical picture and some family portraits painted for a Flemish patron residing in the Spanish capital, brought him into notice, and gained him the favour of the court. After painting the portraits of various of the lords and ladies of the palace, he executed that of Queen Maria Louisa, in a style so highly satisfactory to her doting husband, that he was appointed painter in ordinary to the King on the 21st of April, 1686. By the Queen's desire he painted in the northern gallery of the Alcazar a passage from the story of Cupid and Pysche,

[1] Ribadeneira, Fleurs des Vies des Saints, tom. i., p. 602. Battista Platina; Historia delle vite dei sommi Pontefici, nella volgar favella da Lucio Fauno tradotta; 4to., Venetia, 1592; fol. 120.

[2] Dominici, tom. iii., p. 442.

representing the amorous god leading his nymph into the bowers of celestial bliss. Having been engaged on this work for a considerable time, he was, at last, required by the King, to fix the day for its completion. He asked for six weeks, which, however, not proving sufficient, the delay provoked Charles into punning and sarcasm, for he remarked that Vankesel was still more phlegmatic than Flemish,[1] and seemed to reckon by the weeks of Daniel, which the Jews held to be eternal in duration. He afterwards painted another scene from the same fable, Psyche in the wilderness, which was more generally admired than the other, because it contained wild animals and a landscape, subjects in which he excelled. He enjoyed the favour of Queen Mariana of Neuburg, whose portrait, as well as that of her lord, he painted more than once. At the King's death, in 1700, he accompanied the widowed Queen to Toledo, with the intention of following her to Bayonne, but illness compelled him to return to Madrid. There he had the honour of painting the portrait of Philip V., but had not the satisfaction of fulfilling the expectations of the royal sitter. He died soon afterwards, in 1708. He was an excellent painter of flowers and fruit, and he engraved one of his own works, a portrait of Virginio Provenzali. Notwithstanding his connection with the court,

*Charles II. perpetrates a pun.*

[1] *Flemenco*, phlegmatic; *Flamenco*, Flemish. Palomino, tom. iii., p. 715.

there is no specimen of his skill in the Royal gallery of Spain. The Louvre has a portrait,[1] attributed to him, of the Queen-dowager Mariana in her widow's weeds, and apparently sinking beneath the cruel malady of which she died.[2] After being painted in her youth by Velasquez,[3] and in her comely matronly days by Carreño,[4] this poor princess found but an indifferent successor in Vankesel, at the time when a skilful hand was most needed, to restore somewhat of bloom to her cheek and light to her eyes.

*J. Closterman.*

John Closterman[5] was son of a painter, and born at Osnaburg, in 1656. He set out on his travels in 1679, and went to Paris, where he wrought as an assistant to the historical painter François de Troy. Two years afterwards he came to England, and executed the draperies for the portraits of John Riley. In 1696 he visited Spain, where he pourtrayed Charles II., Queen Mariana of Neuburg, some of their dwarfs, Stanhope the English ambassador,[6] and other personages, and likewise wrote letters to Richard Graham,[7] describing the treasures of art at Madrid. Returning to Covent-garden, he had the honour of painting Queen Anne for the Guildhall of London, and

1 Gal. Esp., No. 453. 2 Flores; Reynas Catholicas, tom. ii., p. 969.
3 Chap. ix., p. 652. 4 Page 999.
5 Descamps, Peintres Flamandes, &c., tom. iii., p. 351, calls him *N. Cloysterman*, but I prefer taking Walpole as my guide; Works, 5 vols., 4to. London, 1798, vol. iii., p. 373.
6 Mahon's Spain under Charles II., p. 150.
7 Probably the editor of the second edition of Dryden's Translation of Dufresnoy, 8vo., London, 1716, and author of the appended Account of the most eminent painters, both ancient and modern.

many other celebrities of the day, amongst whom was John Dryden. In praise of that poet's portrait, Elsum, one of the dullest of the English followers of Martial, delivered himself of a pointless epigram, of which the concluding couplet may be taken as a specimen ;

> Closterman, 'tis confest, has drawn him well,
> But short of Abs'lom and Achitophel.[1]

Although Closterman's colouring was heavy and his style graceless, he was a favourite artist amongst the wearers of " wigs of Marlborough's " martial fold," and no mean rival to Kneller himself. He died in 1710, of grief, it is said, at being robbed and deserted by his kept mistress.

*Sculptor. N. Busi.*

Fray Nicolas Busi was a German sculptor, brought to Spain by Don Juan of Austria. He was sculptor in ordinary to Philip IV., whose portrait he executed, as well as that of his second Queen. Charles II. gave him the cross of Santiago and a handsome pension.

*Painters of Castile. J. Carreño de Miranda.*

We come now to the native artists of Spain. Juan Carreño de Miranda was born at the town of Avilés, in the principality of Asturias, on the 25th of March, 1614. His parents were both of noble family, the name of his father being that which he himself, in due time, made distin-

[1] Epigrams upon the Paintings of the most Eminent Masters, Ancient and Modern, with Reflections upon the several Schools of Painting, by J. E. Esq., 8vo., London, 1700 ; Ep. clxiv., p. 126. The work is sometimes, but most unjustly, ascribed to Evelyn. John Elsum was likewise author of The Art of Painting after the Italian manner, 8vo., London, 1704; but his prose is almost as heavy as his poetry.

guished, and that of his mother, Catalina Fernandez Bermudez. The Carreños were eminent amongst the knights and nobles of Castile, so early as the reign of Don Sancho IV. In 1326 that monarch granted to Garci Fernandez Carreño and his heirs for ever, the dress worn on Holy Thursday by the sovereign, a perquisite redeemed by the Emperor Charles V. by an annual payment of 11,200 maravedis, which was made within the present century to the Asturian family of Carbayedos, in which that of Carreño had merged. The elder Carreño having a lawsuit on hand, and being, besides, a place-hunter and a projector, repaired to Madrid in 1623, and in that year, and 1626, he printed three memorials setting forth a plan for improving the revenues of the Crown-property. His fortunes in the precarious life of a *pretendiente*[1] are not known; but he seems to have remained for several years in the capital. The young Juan, evincing an early inclination for art, was placed in the school of Pedro de las Cuevas, where he learned to draw, and afterwards in that of Bartolomé Roman, from whom he derived his instruction in the use of colours. In his twentieth year he painted some pictures for the cloisters of the college of Doña Maria of Arragon, and for the conventual church of the Rosary, which were favourably received by the public, rendered critical and fastidious by such artists as Carducho, Mayno, and Velasquez.

[1] Chap. ix., p. 681.

*Civic posts.*

It is uncertain whether Carreño passed the most active and important period of life, from twenty to forty, in the metropolis, or in his native province. In 1657, being chosen *alcalde* of the nobles in his native town of Avilés, he declined the office on the plea of residence at Madrid. The year following, Madrid elected him to the same municipal post, and he was obliged to sacrifice a considerable portion of his time to the discharge of its duties. Velasquez becoming aware of the inconvenience to which he was put, and being ever ready to do a brother artist a good turn, obtained for him employment in the palace, which exempted from further official drudgery. In the hall of mirrors in the Alcazar, he began to paint in fresco the fable of Vulcan and Pandora, but being attacked by illness, the work was finished by Rizi. Some years afterwards, however, the roof of the hall being damaged by rain, he repainted the story in oil, so much to the satisfaction of Philip IV., that he was appointed one of the royal painters before the death of that monarch.[1] Perhaps he owed his promotion, in some degree, to a work which he had painted in the vaults of Our Lady of Atocha. The subject was the Dream of Pope Honorius III., wherein that pontiff beheld his church of St. John Lateran tottering to its fall, but miracu-

*Obtains good employment at the Alcazar.*

*Appointed painter to the King.*

1 Cean Bermudez, departing from his usual accuracy informs us that Philip IV., "le hizo la merced de nombrarle su pintor en 27 de Septiembre, de 1669." Philip died in 1665. The appointment probably took place in 1660, after the death of Velasquez.

lously supported by the holy Dominic and Francis, a piece of visionary service for which he is said to have confirmed the two famous monastic orders still known by their names. The Bolognese painter, Colonna,[1] was so struck with the genius displayed by this fresco, that on being asked by Philip IV. whom he considered the best painter at Madrid, he gave his voice in favour of Carreño.[2]

*Various works.*

He seems to have gained a considerable reputation as an artist in the capital before he obtained a footing at court. The churches of San Martin, San Juan, and San Gines, and the chapels of the Bernardine, Franciscan, and Carmelite nunneries, and many other convents, were adorned with his works. To the chapel of San Isidro in the church of San Andres, he furnished two large pictures, representing passages in the life of that holy husbandman, to the illustration of whose history, in the same place, the rapid pencil of the younger Rizi, had likewise contributed.[3] The first represented the patron of Madrid, like another Moses, opening a miraculous fountain with his sheephook, to quench the thirst of his master, Ivan de Vargas,[4] the second, the manifestation of the saint's precious and fragrant corpse to King Alonso VIII.[5] Both have been highly praised by Palomino;[6] and the former has been engraved by that historian's nephew. For the parish

1 Chap. viii. p. 566.
2 Palomino, tom. iii., p. 619.
3 Chap. x., p. 699.
4 Villegas; Flos Sanctorum, p. 843.
5 Id. p. 845.
6 Pal. tom. iii., p. 618.

churches of Orgas and Alcorcon, he painted two large pictures of the Assumption of the Virgin; and for the chapel of the noble family of the Bracamonte, in the church of Peñaranda, a composition from the exemplary life of Sta. Isabel, Infanta of Arragon and Queen of Portugal, grandniece and rival of the holy Princess of Hungary.[1] Carreño's works were not confined to the capital, but were to be found at Almeida, Alcalá de Henares, Segovia, and other towns of Castile. Pamplona also possessed a fine specimen of his religious painting in a large altar-piece in the convent of Trinitarian friars, which being painted to be seen from a distance, was, at first, condemned by the ignorant fathers, like the great Virgin of Murillo, by the Franciscans of Seville.[2]

*Works at Toledo.*

In 1665 Carreño was employed, as we have already seen,[3] in conjunction with Francisco Rizi, in executing certain works for the Cathedral of Toledo. For that venerable temple he likewise assisted the same artist in 1671 to paint the monument for the Holy Week, and he was also his associate in decorating with frescos the dome of the church of St. Anthony of the Portuguese at Madrid. On the 11th of April, 1671, on the death of Herrera-Barnuevo, he was appointed painter in ordinary and deputy-Aposentador to the young King, with whom he became a great

[1] Chap. xii., p. 861. Joan. Tamayo Salazar; Anamnesis, sive commemoratio Sanctorum Hispanorum; 6 tom., fol. Lugduni, 1656, tom. iv., p. 14.

[2] Chap. xii., p. 908.

[3] Chap. x., p. 597.

favourite. He was painting his Majesty's portrait one day in the presence of the Queen-mother, when the royal sitter asked him to which of the knightly orders he belonged. "To "none," replied the artist, "but the order of "your Majesty's servants." "Why is this?" said Charles. The Admiral of Castile, who was standing by, promptly replied that he should have a cross immediately, and on leaving the royal presence, sent Carreño a rich badge of Santiago, assuring him that what the King had said entitled him to wear it. The artist's diffidence and modesty, according to Palomino,[1] or some other cause prevented him from accepting the proffered distinction. His royal master continued to treat him with unabated regard, and following the example of Philip IV. in his conduct to Velasquez, would allow no artist to paint his sallow countenance without Carreño's permission.

*Portraits.*

Most of the distinguished personages of the first half of this reign were pourtrayed by Carreño. He painted the King himself frequently in his boyhood, and two of his early portraits are in the Royal gallery at Madrid, and there is one at Hampton Court[2] which is probably from his easel. During the negotiations for his Majesty's first marriage he painted him armed and on horseback, to be sent to France for the inspection of Louis XIV., and the expectant bride,

[1] Pal., tom. iii., p. 620.

[2] Where it is ascribed to Murillo, an absurd mistake, but of a kind of which that collection has many examples.

Mademoiselle d'Orleans, of whom also he executed an equestrian portrait soon after her arrival in Spain. He frequently pourtrayed the fine face of Don Juan of Austria, of whom Lord Clarendon[1] possesses a good portrait by Carreño. The Queen-dowager Mariana was likewise often his sitter, and in his picture in the Queen of Spain's gallery,[2] she is far more interesting in her widow's weeds, than in the butterfly garb in which she flaunts on the canvass of Velasquez. He also painted her handsome paramour, Valenzuela Marquess of Villa Sierra, Benavides Patriarch of the Indies, and Cardinal Sabas Milini, papal nuncio at the court of Madrid. He was, likewise, fortunate in a subject which did not generally fall to the lot of a Castilian painter, in Bishop Peter Ivanowitz Potemkin, the long-bearded ambassador of the Czar of Muscovy, porbably Foedor II., who appeared at Madrid about 1682, and whose full length portrait, in red robes, still exists in the Royal gallery of Spain.[3] That collection likewise possesses his curious study of a female dwarf[4] of monstrous obesity, with her person encased in a gaudy flowered dress, and with an apple in each hand. This uncouth "bundle "of flesh," to borrow the graphic words of the Margravine of Baireuth,[5] is said, by Palomino, to have served Carreño as the model for the figure

1 At No. 1, Grosvenor-crescent.

2 Catalogo, No. 85.

3 Catalogo. No. 517.

4 Id. No. 124.

5 She describes the two fat maids of honour of the Margravine of Erlangen, as "deux paquets de chair." Mémoires; tom. ii., p. 74.

of Bacchus, which, being popular, was multiplied by copyists, and seems to have been attributed to Velasquez.[1]

*Death and character.*

Carreño died at Madrid, in September 1685, aged 72, and was buried in the conventual church of San Gil. He was greatly regretted, as well by his fellow-artists and numerous disciples, as by the King, who continued his allowances from the privy purse to his widow, Doña Maria de Medina. With the post he seems to have been endowed with the kindly disposition of Velasquez.

*Anecdotes.*

The following anecdote, preserved by Palomino, exemplifies his ready good-nature. One Gregorio Utande, an obscure artist of Alcalá de Henares, had painted for the Carmelite nuns of that town a picture of the Martyrdom of St. Andrew. The price which he demanded, 100 ducats, appearing exorbitant to the prudent sisterhood, it was agreed that he should take the work to Madrid, to be valued by Herrera-Barnuevo and Carreño. On reaching the capital, however, the cunning artist called on the latter, and, without explaining the object of his journey, begged him to accept of a jar of honey and retouch his St. Andrew. Carreño kindly complied, and in fact repainted the picture, which, to his astonishment, he was a few days afterwards called upon to value. He, therefore, declined the task, on the plea of his intimacy with the author, and left the matter to Herrera, who pronounced the fair price to be

[1] Chap. ix., p. 623, note 6.

200 ducats. Utande went his way rejoicing, and appears to have received the money and divulged his trick, for the picture was long known at Alcalá and in the nunnery as *la Cantarilla de miel*, or the jar of honey. Lampooned by Herrera the younger for performing a duty which that turbulent artist chose to consider as an infringement of his rights,[1] Carreño displayed all the forbearance and equanimity of Murillo.[2] No man, indeed, was less disposed lightly to take offence. Palomino was one day in company with him at the house of Don Pedro de Arce, when a discussion arose as to the painter of a certain copy of Titian's St. Margaret, which hung in the room, and which all present voted execrable. "It at "least has the merit," said Carreño quietly, "of "shewing that no man need despair of improving in art, for I painted it myself when I was "a beginner."[3] An anecdote is also told of the abstraction of mind with which he pursued his labours. Being at his easel one morning with two friends, one of them, for a jest, drank the cup of chocolate which stood untasted by his side. The maid-servant removing the cup, Carreño remonstrated, saying, he had not yet breakfasted, and on being shewn that the contents were gone, appealed to the visitors. Being gravely assured by them that he had actually emptied the cup with his own lips, he replied: "Well really

[1] Chap. xii., p. 939. [2] Id. p. 900.

[3] Palomino, tom. iii., p. 620.

"I was so busy that I had entirely forgotten it."[1] Palomino has a story of a different complexion, in which he seems, by a slip of the pen, to have substituted the name of Carreño for one of the hot-tempered Herreras. In his remarks on the maulstick,[2] he cautions his professional readers against having that implement made too thick, because Carreño once broke a scholar's arm by a blow of the heavy staff, which he used like Giordano,[3] for the double purpose of supporting his wrist and maintaining order in his school. When the lad's father complained of this more than Spartan discipline, the good-natured absent artist is said to have aggravated the outrage, by seeking to excuse himself by a pun.[4]

*Style.*

Carreño deservedly held a high place amongst the artists of this reign. His religious compositions were highly esteemed, and he was particularly successful in his delineations[5] of the Immaculate Conception,[6] that fascinating mystery in honour of which the Castilian ambassador chastised a Moorish cavalier in the Alhambra,[7] and the first book, printed in Spain, issued from the

1 So Dr. Stukely, a wag of the Royal Society, ate up Newton's roast fowl. "How absent we philosophers are;" said Sir Isaac, uncovering the dish which contained the bones, "I really thought I had not dined!"—Sir David Brewster's Life of Newton, sm. 8vo. London, 1831, p. 341, note. 2 Palomino, tom. ii., p. 44. 3 Page 988.

4 "I was very unlucky," he said, "for the blow was given with the greatest *tiento*, caution." *Tiento* also means maulstick.

5 Palomino, tom. iii., p. 620. 6 Chap. xii., p. 904.

7 Prescott's Ferdinand and Isabella, vol. i., p. 418.

press of Valencia.[1] His portraits are easy and life-like, and not unworthy of the walls gemmed with the productions of Velasquez. He drew correctly and coloured in a style which recalls the soft and harmonious tints of Vandyck. A print of St. Anthony of Padua, with the Infant Jesus, about six inches high, has been ascribed to his graver. A portrait of Carreño, painted by himself, was in the collection of Don Gaspar de Jovellanos, and was engraved by a pupil of Juan Palomino.

*D. Gonzalez de la Vega.*

Diego Gonzalez de la Vega was born in 1622, at Madrid, where he learned to paint under Francisco Rizi. After marrying and becoming a widower, he took priest's orders, but without relinquishing the use of his pencil. For the society of Advocates he executed two large pictures, representing Our Lord going to Calvary, and his Descent from the cross, which were placed in the Imperial college. He painted other works for the Franciscan friars, and for the nuns of Don Juan de Alarcon; but the principal part of this picture which he left behind him belonged to the convent of the Saviour, in which he resided for a considerable time. Thence he removed to the hospital of the Italians, where he was remarkable for his strict performance of his religious functions, and where he died on the

[1] Certamen poetich en lohor de la Concecio. 4to., Val. 1474, for an account of which, see Fray Francisco Mendez, Typographia Española, 8vo. Valencia, 1786; p. 56.

23rd of June, 1697. In the convent of the Saviour, he founded a chaplaincy of fifty ducats yearly, of which the fathers allowed a sister who survived him, to enjoy the fruits during her life. His works are feeble, wanting energy both in drawing and colouring.

*A. del Arco.*

Alonso del Arco was born at Madrid in 1625, and was generally known as *el Sordillo* of Pereda, because he was born deaf and dumb, and because he learned to paint in the school of that fine master.[1] Benefitting, perhaps, by the system of instruction invented by Bonet, the forerunner of L'Épée,[2] he acquired, as he grew up, the power of articulating words, but his utterance was always slow, and painful both to himself and those whom he conversed with.[3] He displayed considerable fidelity and skill in portraiture; and he executed his works so rapidly that he was much employed in painting those ephemeral pictures, which adorned the triumphal arches erected for royal entries, churches during canonizations, or catafalques at great funerals. His studio, which was managed, says Palomino, by his wife,[4] was a busy manufactory of such works, executed by his scholars from prints, and finally retouched by himself. In his old age his business declined, and he died in 1700 so poor, that the Marquess of Santiago made a provision for his widow, and placed his two daughters in a

[1] Chap. x., p. 701.
[2] Chap v., p. 251, note.
[3] Palomino, tom iii., p. 670.
[4] Id., p. 671.

nunnery. His works, in general very hastily executed, and possessing little merit, were so numerous in the convents of Madrid, that the curious can hardly fail to find some of them in the National Museum. The portrait of the deaf painter, executed by himself, was formerly in the collection of Don Bernardo Iriarte.

*A. de Castrejon.*

Antonio de Castrejon, born at Madrid in 1625, was a scholar of Francisco Fernandez, and a painter whose colouring possessed some merit. His best works were of a small size, although he sometimes executed large altar-pieces, such as the martyrdom of Sta. Lucia, the Sicilian maid of Zaragoza who owed her martyr's crown to the spite of a rejected lover,[1] which hung in the church of St. Felipe el Real until the fire of 1718. He occasionally painted the figures in the architectural pictures of Roque Ponce, a decorative artist of some repute, and sometimes executed small subjects within flower garlands by Gabriel de la Corte. Dying at Madrid in 1690, he was buried in the church of San Louis.

*F. Perez Sierra.*

Francisco Perez Sierra, was son of a gentleman of Gibraltar, who followed the career of arms in the kingdom of the two Sicilies, and married the daughter of the governor of Calabria. Born at Naples in 1627, he discovered an early inclination for art, and was placed in the school of Aniello Falcone, the battle-painter, where he spent all the time he could spare from his duties

[1] Villegas; Flos Sanctorum, p. 580.

as page to Don Diego de la Torre, secretary to the council of Sta. Clara. He afterwards followed this patron to Madrid, where he became the disciple of the military artist Juan de Toledo.[1] Having thus learned to paint battles and landscapes with facility, he quitted the service of La Torre, and, marrying Doña Monica de los Rios, established himself as a painter.

*Works.*

The younger Rizi, and Carreño, esteeming his abilities, obtained for him some employment in the palace of the Marquess of Heliche, and in the church of the nuns of San Placido. Don Diego de la Torre, besides causing him to make a number of copies from works of Ribera, which he had brought from Naples, employed him to paint a series of saints for a chapel which he had founded in the conventual church of the Angels. For that church he likewise executed the paintings of a grand temporary monument and of a triumphal car, constructed in honour of the admission of Sta. Rosa of Lima to the honours of the Calendar in 1671. This flower of sanctity, "whose fragrance has filled the whole Christian "world,"[2] is the chief patroness of America, the Sta. Teresa of Transatlantic Spain. Her story, presenting many scenes attractive to the pencil, soon became a favourite subject with friars and painters. Not even Nicolas Factor was

[1] Chap. xi., p. 817.

[2] Vida de la Gloriosa Virgen Dominicana Santa Rosa de Sta. Maria, Natural de Lima i patron principal de las Americas; escrita por el Señor Dr. D. José Manuel Bermudez; 4to., Lima, 1827; p. 5.

more ingenious in the art of self-torture. Her usual food was a herb bitter as wormwood, and she frequently prefaced her meals by anointing her palate with gall. When compelled by her mother to wear a wreath of roses, she so adjusted it on her brow, that it became a crown of thorns. Rejecting a host of suitors, she destroyed the lovely complexion to which she owed her name, by an application of pepper and quicklime.[1] But she was also a noble example of filial devotion, and maintained her once-wealthy parents, fallen on evil days, by the labour of her hands. She died in 1617, in the third order of St. Dominic, and in the odour of sanctity.[2] Perez Sierra afterwards painted another altar, erected for a similar purpose, in the church of the Franciscans, on occasion of a festival in honour of their patron saint.

*Flower-pieces.*

Appointed under Charles II. to the office of general manager of prisons, he relinquished art as a profession, but he continued to amuse his leisure by painting flowers, for which a garden, attached to his house in the Calle de las Infantas, afforded a ready supply of models. These flower-pieces became popular with the public at Madrid, and some of them found their way into the galleries of Buenretiro. Diego de Naxera wrote a

[1] Vida de la gloriosa Virgen Dominicana Santa Rosa de Sta. Maria, natural de Lima, i patron principal de las Americas; escrita por el Señor Dr. D. José Manuel Bermudez; 4to., Lima, 1827; pp. 44, 45.

[2] Interian de Ayala; Pictor Christianus Eruditus; p. 344; and Biographie Universelle, tom. xxxix., p. 16.

poetical romance in their praise, in which he professed his inability to decide on the relative merits of Nature's floral productions, and his friend's.[1] In his old age he was seized with palsy, which incapacitated him during the last years of his life from using the pencil, and finally carried him off in 1709. He was buried in the church of the Capuchins of La Paciencia, whose chapel of Our Lord he made his heir, a chapel which already possessed two of his works, his own portrait, and a picture of Our Lady of Solitude.

*C. Coello.*

Claudio Coello, one of the last of the great artists of Castile, was born at Madrid, in what year is uncertain, but probably between 1630 and 1640. He was the son of Faustino Coello, a Portuguese sculptor in bronze, who, wishing for his assistance in his own craft, sent him to learn drawing in the school of Rizi the younger. Struck by the ability of this foreign scholar, Rizi persuaded the father to allow him to devote himself to painting; and, in a short time, the young Portuguese, possessing no less industry than talent, outstripped all his compeers. His master used to find him hard at work with his pencil both late and early, and was wont to say that he needed the rein rather than the spur. A friar, to whom he had been dilating on the merits of Coello, once remarked that the lad's countenance shewed little genius, "Ah! father," said Rizi, "the metal before the stamp!" And the event

*Youthful industry.*

[1] Palomino, tom. iii., p. 718.

justified his expectations. Still, says Palomino, the friar was partly in the right, for although he had an ample brow, and eyes full of thought and speculation, his face was not pleasing, but rather heavy and melancholy. Whilst still in the school of Rizi he was employed to paint various altar-pieces for the nuns of San Placido, the possessors of Velasquez's Crucifixion,[1] and for the parish churches of San Andres and Santa Cruz. Those for the latter church, representing the Incarnation of the Word, and John the Baptist and his father Zacharias, were so highly esteemed by Rizi, that he offered to let them pass for his own, that they might command a better price. This offer Coello, however, honourably declined, preferring honest fame to filthy lucre.

*Friendship of Carreño.*

He afterwards formed an intimate friendship with Carreño, who, as painter to the King, was able to procure for him permission to study in the galleries of the Alcazar. There he spent some time in copying various works of Titian, Rubens, and Vandyck, an exercise which greatly improved his style of colouring. He next entered into an artistic partnership with Ximenez Donoso, a painter who had just returned from Italy. Amongst the joint works which they undertook at Madrid, were frescos, in the church of Sta. Cruz, which, with some other works of Coello, perished by fire early in the eighteenth century; and other frescos in the chapel of Our Lord and St. Ignatius

[1] Chap. ix., p. 619.

in the church of San Isidro el Real, and in the churches of the Trinity and St. Basilio. In the Alcazar they painted the ceiling of a hall in the Queen's tower. At Toledo they executed the frescos on the roof of the vestry of the Cathedral; and the Carthusians of Paular employed them to paint a series of pictures illustrative of the history of the order for the conventual chapter-room.

*Q. Maria Louisa's entry to Madrid.*

On occasion of Queen Maria Louisa's public entry into Madrid, they had the honour of superintending the artistic arrangements for that ceremonial, which may still be beheld in the graphic pages of Madame d'Aulnoy.[1] From the palace of Buenretiro to the tapestried court of the venerable Alcazar, the way was spanned by many triumphal arches, painted with allegories and trophies, and bordered with galleries and pavilions gay with gilt statues and emblematical pictures. As the young Queen rode along, radiant in beauty and diamonds, through bands of nymphs scattering flowers in her path, her eye fell on figures representing the virtues of her character, and on pictured scenes of the Golden Age which was supposed to be returning in her train. Coello's most elaborate works were a great arch on the Prado and the pavilions between which it was approached, works which were considered of sufficient value to be commemorated by the graver. His paintings which adorned these edifices represented the kingdoms and pro-

[1] Voyage, tom. iii., p. 214—220.

vinces of Spain offering votive crowns and garlands to the royal bride. He likewise gave designs for a series of pictures of the labours of Hercules, which were executed by Francisco de Solis.

*Visit to Zaragoza.*

In 1683 he was called to Zaragoza by the Archbishop Francisco de Gamia to paint the vaults and dome of the collegiate church of the Augustines, a work which occupied him a year.

*Made Painter to the King.*

At his return to Madrid he was appointed, on the 24th of March, 1684, to the post of painter to the King, vacant by the death of Dionisio Mantuano.[1] At first no salary was attached to this distinction. But on the 23rd of January, 1686, he succeeded the younger Herrera, as painter in ordinary, with the usual emoluments, and also received the key of chamberlain, and the monthly allowance of 20 ducats, formerly enjoyed by his friend Carreño de Miranda. The post of deputy-Aposentador was afterwards conferred upon him, with certain allowances from the privy purse, and a pension of 300 ducats was granted to his son Bernardino.

*Picture of the Adoration of the Sta. Forma at the Escorial.*

At the death of the younger Rizi, in 1685, the altar of the Santa Forma in the great sacristy of the Escorial was left unfinished. The legend of this wondrous wafer has been already related.[2] By some it is said that Charles II. erected its altar in token of gratitude for John Sobieski's victory over the Turk beneath the walls

[1] Page 968. [2] Chap. x., p. 698.

of Vienna, by others, in expiation of the violence done to the sanctuary of St. Lawrence, when Valenzuela was dragged from his lurking-place behind the wainscot of the prior's cell.[1] Rizi had completed the paltry retablo, and he left a sketch for a picture to serve as a veil to the sanguifluous Host. This sketch Coello was required to finish; but on expressing his dissatisfaction with the plan, he was permitted to lay it aside and commence an original work. The difficulties with which he had to contend were considerable. His canvass was six yards high by only three wide, and his subject nothing more nor less than Charles II. and his court receiving the sacerdotal benediction at the dedication of the altar. From these unpromising materials he produced a work of great power and splendour, and one of the most interesting pictures which has been spared to the desolate Escorial. The King and his principal courtiers are represented kneeling before the altar adoring the holy Host, which is held up by the officiating prior. Around that dignitary are grouped his assistant priests; in the distance are seen the Jeronymite friars, drawn up in processional order, the students of the college, and the boys of the choir, chaunting under the orders of the chapel-master, while above hover three allegorical figures, representing Religion, Piety, and the house of Austria, in contemplation of the splendid scene. The picture contains,

[1] Page 951; Dunlop's Memoirs, vol. ii., p. 120.

it is said, no less than fifty portraits, to most of which, unfortunately, there now exists no key. The King himself, gazing at the mysterious relique with a face of foolish awe, is evidently pourtrayed to the very life. Near him kneel the Duke of Medina-celi, a prime minister almost as weak as his master, his rival the Duke of Pastrana, grand-huntsman, the Count of Baños, master of the horse, and the Marquess of La Puebla, gentleman of the chamber. The astute-looking prior is said to be Francisco de los Santos, the historian of the Escorial. Nothing can be more brilliant and masterly than the execution of the rich robes of the churchmen, and the more sober suits of the laity. The latter do not wear the ruff, a fact which marks, says Cean Bermudez, the epoch at which that time-honoured piece of a Castilian hidalgo's costume began to yield to the Transpyrenean cravat. In spite of the King's anti-Gallican prejudices this innovation seems to have had its origin on his own most Catholic person, for Madame d'Aulnoy records that a cravat of fine lace was one of the earliest gifts of his French Queen, and that when he wore it at their first interview, its adjustment did no credit to his valet.[1] The portable organ of Charles V.,[2] the crucifix, the candle-

[1] Voyage, tom. iii., p. 212.

[2] He is said to have carried it with him in his expedition to Tunis. In 1787 the Author of Vathek was charmed with the delicious sweetness of the tones which he drew from it, in spite of the forbidding looks of "the sour-visaged prior."—Beckford's Letters, fcap. 8vo. London, 1840, p. 323.

sticks, and the other accessories of the ceremonial, are all painted with great care, and are, many of them, interesting as records of precious things that were before the coming of the Gaul.

*Other works.*

The picture was received with great applause. The King being highly satisfied with his portrait, by the advice of the Count of Benavente, had named Coello to the place of painter in ordinary, as has been already related,[1] before the completion of the work. The careless haste of Rizi not having descended to his disciple, he was employed on this elaborate altar-piece for more than two years. Part of that time, indeed, he passed at Madrid, designing a fresco for the ceiling of the northern gallery of the Alcazar. The subject was the fable of Cupid and Pysche; his assistant, chosen by himself, was his future biographer, Palomino. Having executed certain portions of the work together, Palomino carried it on alone, and Coello returned to the Escorial.

*Success.*

For some years Coello reigned supreme amongst the artists of the court and capital. He had the honour of pourtraying the Queen-dowager, Queen Mariana of Neuburg, and most of the great personages of the realm, and he was besides the keeper of the royal picture-galleries. In 1691, the Chapter of Toledo appointed him to the post of painter to that Cathedral. The year following, however, brought a mortification

[1] Page 1013.

*Eclipsed by Giordano.*

which more than counterbalanced these honours, a triumphant rival in the person of Giordano. The painter of the Adoration of the Santa Forma conceived with some justice, that to him of right belonged the glory of embellishing the walls and domes of the Escorial. On finding himself eclipsed by the Neapolitan, he threw aside his pencil in disgust; and it was only at the urgent entreaty of Father Matilla, the King's confessor, that he consented to finish a Martyrdom of St. Stephen, which that Dominican had ordered for his convent at Salamanca. This picture, Coello's last work, was carried by some of his friends to the Alcazar, where it was highly admired by the courtiers, and by Luca Fa-presto himself. Not even a rival's praise, however, could heal the wounded spirit of the Castilian, who, naturally of a jealous temper,

> Bore, like the Turk, no brother near the throne,

or, at least, had been too long the chief favourite to be content with the second place. Disappointment at length engendered disease, and he died on the 28th of April, 1693. He was buried in the church of San Andres, and his pension from the privy purse was continued to his widow, Doña Bernarda de la Torre.

*Death.*

*Style and merits as a painter.*

Don Cristobal Ontañon, before his friend Giordano appeared at Madrid, remarked to Coello, that when he came, he would teach the Castilian artists how to get rich. "Yes," said Coello, "and also how to be content with our faults and

" get rid of our scruples," a reply which showed how correctly he appreciated the style of his dashing rival. He himself set a quite opposite and far more wholesome example to his brethren, sparing neither time nor labour on his works. His reputation, says Cean Bermudez, has suffered by his frescos, which were generally painted hastily, and in conjunction with artists of inferior abilities. But his oil-pictures exhibit the most anxious care, and with much of Cano's grace in drawing, they have also somewhat of the rich tones of Murillo, and the magical effect of Velasquez. The picture in the altar of the Santa Forma at the Escorial, is, without question, his masterpiece. The Royal gallery of Madrid has, likewise, two large compositions of great merit. One[1] represents the Blessed Virgin, enthroned and surrounded by impersonations of the virtues, and presenting her divine babe to the adoration of the Baptist, St. Francis, St. Michael, and St. Anthony of Padua. In the other,[2] which is the finest, the Blessed Mary, seated beneath a portico, receives the homage of St. Louis, St. Isabel, and other saints. The royal crusader lays his sword at the feet of the Virgin, and the good Duchess of Thuringia[3] offers a basket of fruit and flowers to the Infant Redeemer. Near them are two beautiful singing cherubs, and the picture is rich with draperies of gorgeous stuffs.

[1] Catalogo, No. 224. [2] Id. No. 306.

[3] Chap. xii., p. 861.

*Sketches and engravings.*

The sketches of Coello, chiefly executed in black crayons, or with the pen, were highly esteemed by artists and collectors. A few of them may be seen in the Louvre.[1] He was the author of three etchings from his own works, portraits of Charles II. and one of his Queens, and a Crucifixion, with the Virgin, Sta. Monica, and her son St. Augustine standing at the foot of the cross, from a picture in the church of the Augustine nunnery at Madrid.

*J. Ximenez Donoso.*

Juan Ximenez Donoso was born at Consuegra in 1628, and was taught painting by his father, Antonio. Visiting Madrid he studied for a short time in the school of Francisco Fernandez.[2] At the death of that master he went to Rome, and acquired the art of painting in fresco, but more especially devoted himself to architecture, in which, doing as the Romans did, he imbibed the declining taste of the times. In seven years he returned to Madrid, and finished his artistic education, by practising oil-painting for a while in the school of Carreño.

*His works. Painting.*

He afterwards went to Valencia, where he painted two large pictures for the shod friars of Mercy, and thence to Segorbe to paint a series of works representing Our Lady, the Adoration of the Kings, Christ betrayed in the Garden, St. John Baptist and St. Bruno, for the Chartreuse of Valdecristo. On his return to Madrid he married Doña Isabel Moraleda, and formed an inti-

[1] Collection Standish, Nos. 384—387. [2] Chap. x., p. 706.

mate friendship with the painter Claudio Coello, with whom he painted in the chapel, and at Toledo the joint works which have already been enumerated.[1] Many works, however, he executed alone, such as the picture of the high altar of the church of San Felipe Neri, afterwards demolished, six pictures for the cloisters of the Benedictines of San Martin, representing passages from the life of the patron saint of their order,

Monastico principe y monarca
De todo el Occidente patriarca,[2]

and a Virgin of the Conception for the church of San Nicolas which Palomino considered his best work.[3]

*Architecture.*

Great part of Donoso's time was devoted to the practice of architecture, in which he seems to have possessed as bad taste as Herrera the younger, and to have met with still greater success. At Madrid he designed the portal of the church of Sta. Cruz, the tomb of the Marquess of Mejorada in the Recolete church, the cloister of the college of St. Thomas, the high altars of the churches of Victory and the Trinity, works which obtained him so much credit that he was appointed, on the 13th of August, 1685, master of the works to the Cathedral of Toledo. And the day after, the Chapter enhanced the obliga-

[1] Page 1011.

[2] Fr. Nicolas Bravo; Benedictina, en que trata la milagrosa vida del glorioso S. Benito; Canto i., 4to. Salamanca, 1604, p. 2.

[3] Palomino, tom. iii., p. 629.

tion by naming him their principal painter in the room of the deceased Francisco Rizi.[1] Notwithstanding these appointments, Cean Bermudez does not notice any contribution, either in painting or architecture, made by Donoso to the venerable Cathedral. His last work was the plan of the church of San Luis at Madrid, for which he was painting a fresco in the chapel of the noble family of Canillejas, when he was struck with apoplexy. Carried to his own house, he died shortly afterwards, intestate, on the 14th of September, 1690, and was buried in the church of San Gines.

*Writings.*

He left, says Palomino, a manuscript work on the art of hewing stone, and many papers on architecture, and the theory of perspective, which, never having been printed, have doubtless gone the way of many better things.

*Anecdotes of him.*

One of Donoso's chief troubles in life was, that he could not get appointed painter to the King, a disappointment under which he adopted the philosophy of Æsop's grape-rejecting fox. Being asked one day if he had yet obtained that honour, he replied, "I am not "quite fallen so low as that, and I hope that you "will not think so meanly of me as to suppose it." Palomino, who loves a pun or conceit, preserves another jest of the day, at the expense of the painter. Calling one day on Claudio Coello,

[1] I may here correct one of the few slips of Cean Bermudez's pen. He says, Diccionario, tom. vi., p. 11, that the place had remained unfilled since the death of Rizi, in 1653, a statement contradicted by himself in his life of that artist, tom. iv., pp. 204, 206.

and not finding him at home, he left his name with the maid, who forgot it before her master returned. All she could remember was that it began with *Don*, and ended with the name of a wild beast. Coello suggested *leon*, *tigre*, and at last *oso*, bear. "*Si, Señor*," said the damsel, "*Oso con* "*Don;*" and Donoso was accordingly nicknamed amongst his familiars Don Oso or Sir Bruin.[1]

*F. de Solis.*

Francisco de Solis was born in the parish of San Gines, at Madrid, in 1629. His father, Juan, had acquired, from Herrera of Segovia,[2] some knowledge of painting, which he imparted, as an amusement, to his son. Having views, however, for the youth in the Church, he gave him likewise a learned education, in the course of which he is said to have displayed considerable aptitude for Latin and philosophy. But his inclinations pointing the other way, he eventually obtained leave to forsake theology for painting, and when he was only eighteen, he had made sufficient progress to execute an altar-piece for the Capuchin friars of Villarabia de los Ojos. Exhibited in the convent of Patience, at Madrid, this work attracted the notice of the connoisseurs, and, amongst the rest, of Philip IV., who was so struck with the excellence of the performance, and the youth of the artist, that he gave directions that his name and age should be inscribed on the picture. With so fair an introduction to public favour, and with Velasquez at

[1] Palomino, tom. iii., p. 630. [2] Chap. v., p. 290.

hand as a friend and counsellor, Solis might have become one of the stars of his profession. But he seems to have been in easy circumstances, and of a somewhat indolent disposition, and being neither compelled to work, nor vexed by "the "last infirmity of noble minds," he preferred collecting pictures to painting them. Some of the conventual churches, however, at Madrid, Alcala, and Valladolid, were adorned with his works, of which the most famous was a Virgin of the Conception, belonging to the Capuchins of the Prado. On occasion of the entry of Queen Maria Louisa into the capital, he contributed, to the properties of the procession, a series of paintings representing the labours of Hercules, which he executed from the designs of Claudio Coello.[1] For many years he maintained in his house an academy of design, where the amateur artists of the court used to congregate to draw from the living model. He was also engaged in writing the lives of the Spanish painters, sculptors, and architects, for which he had even engraved several portraits. It is much to be regretted that he did not live to publish this work, and still more that his manuscript eluded the search of Palomino,[2] for he appears to have possessed not only opportunities for collecting facts, but also taste and leisure for the undertaking, which did not fall to the lot of that well-meaning but wearisome biographer. He was painting some

[1] Page 1013.

[2] Pal., tom. iii., p. 602.

pictures for the Dominican friars of Marchena, when he died, at Madrid, on the 25th of September, 1684. His wife, Doña Luisa Barragan, having inherited a family vault in the conventual church of St. Martin, his bones were there deposited in the keeping of Our Lady of Good Delivery.[1] He left books, prints, and drawings, which Palomino assures us were worth 6000 ducats, a statement which Cean Bermudez considers very credible, for even in his time the autograph of Solis was frequently met with on fly-leaves and margins. His pictures were chiefly remarkable as agreeable pieces of colouring. They are unknown in the Royal gallery, but some may probably lurk in the National Museum at Madrid.

*M. de Torres.*

Matias de Torres was born at Espinosa de los Monteros in 1631, and was invited to Madrid, as he grew up to manhood, by his uncle, Tomas Torrino, an obscure painter. Having learned what little this relation could teach, and having gleaned some instruction in the schools of the younger Herrera and other artists, he established himself as a painter, and obtained a reputation and fortune beyond his merits. He had a son,

[1] In 1598 a devout Castilian redeemed an image of the Virgin, for fifty maravedis, from an irreligious German, who was carrying it through the streets in a very disrespectful manner. Our Lady soon afterwards repaid the obligation by performing the part of Lucina to her deliverer's wife. Hence, in 1602, the chapel and name of *Nuestra Señora del Buen Alumbramiento* a miraculous image much trusted in by the Empress Maria, the Infanta who refused to be Princess of Wales. Villafañe, Milagrosas Imagenes; p. 30.

named Gabriel, born in 1660, who under his tuition became a skilful painter of illuminations, and brought him considerable gains. This artist, however, and a brother who followed the same craft, died young. Other misfortunes overtaking the elder Torres, reduced him in his old age from affluence to extreme penury. Falling sick, and being carried from the house of a friend, who had given him shelter, to the public hospital, he died on the way, and received a pauper's burial, in 1711. His productions were generally large and coarse pictures, hastily executed for processional decorations, once exhibited, and then as speedily forgotten. Sometimes he painted pictures of greater pretension for the churches, but even these displayed little merit. Affecting the forcible style of Caravaggio, his compositions were half veiled in thick impenetrable shadows, which concealed the design, and sometimes left the subject a mystery. Standing before one of these, representing some passage in the life of San Diego, and placed in the church of Victory, at Madrid, the painter Francisco de Solis was asked to explain the subject depicted. "It represents," said Solis, pleasantly, "*San Brazo*," St. Arm, nothing being distinguishable but the arm of a mendicant in the foreground. In painting landscapes and battles, however, Torres was more successful; and he left many works of this kind, of considerable merit, in the collections of Madrid. Two of his small cavalry skirmishes have found

*Solis's pleasantry.*

their way to the imperial Hermitage at St. Petersburg,[1] which likewise possesses a picture of the Presentation of Our Lord in the Temple, attributed to him.[2] His sketches, "of moderate "merit and small use," were also, says Cean Bermudez, a drug in the studios.

*J. de Ledesma.* Josef de Ledesma, born in 1630 at Burgos, after acquiring some knowledge of painting in that city, came to Madrid and the school of Carreño. His principal works were a composition representing the Blessed Virgin, St. John, and Mary Magdalene, with the body of our Lord, in the Recolete convent, and pictures of the three persons of the Godhead, and various saints, in the convent of the Holy Trinity. They were pleasing in colour, and gave promise of future excellence which the author, dying in 1670, did not live to fulfil.

*J.A.Escalante.* Juan Antonio Escalante, son of Alonso de Fonseca and Francisca Escalante, was born at Cordoba in 1630. Being sent, however, at an early age to Madrid, he belongs to the school, not of Andalusia but, of Castile. His master, the younger Rizi, one of the painters to the King, obtained for him the privilege of frequenting the royal galleries, where he copied many of the works of Tintoretto, and formed for himself a style of a somewhat Venetian cast. Before he was twenty-four years old, he attracted the

[1] Livret, pp. 421, 422. Salle xli., Nos. 78, 81.

[2] Id., No. 98, p. 426.

favourable notice of the public by a series of pictures, for the cloister of the shod Carmelite friars, on the life of San Gerardo, an Archbishop of Braga in the eleventh century, gifted with the formidable faculty of causing demons to take possession of the sinners who contemned his authority.[1] These works were so highly esteemed that the artist, for the rest of his life, found constant employment for his pencil. He was afterwards engaged in assisting his master in painting the monument for the Holy Week, in the Cathedral of Toledo.[2] His death took place at Madrid in 1670. The Royal gallery of Spain possesses two of his works, one representing the Holy Family,[3] the other the infants Christ and St. John.[4] The latter is the more pleasing. The two children are seated on silken cushions and bright carpets, with a lamp and a basket of flowers near them, accessories which well display Escalante's skill in imitating the rich colouring of Venice. But they suffer by comparison with the charming Children of the shell, Murillo's picture on the same subject, hanging upon the same wall.[5]

*J. Fernandez de Laredo.*

Juan Fernandez de Laredo, born at Madrid in 1632, became, under the instructions of Francisco Rizi, an excellent painter in distemper. He assisted his master in painting the scenery for

[1] Quintanadueñas; Santos de Toledo, p. 344. Tamayo Salazar; Martyrologium Hispanum; tom. vi., p. 355. [2] Chap. x., p. 698.
[3] Catalogo, No. 185. [4] Id., No. 201. [5] Chap. xii., p. 913.

the theatre of Buenretiro, and, at his death, succeeded him in its management. On the 24th of January, 1687, he was appointed painter in ordinary to the King. In 1689 he was a candidate, with Claudio Coello, Bartolomé Perez, Vicente Benavides, and other artists, for the honour of designing the catafalque for the obsequies of Queen Maria Louisa, in the church of the Incarnation; but his plans, like theirs, were rejected in favour of those of the extravagant Churriguera.[1] He was killed in 1692, by a fall in his own studio, falling on his head, whilst retouching a high picture, from an insecure seat. Palomino informs us that he was a man of much humour, citing, as an example, an occasion on which he won a breakfast of a foolish friend, by undertaking to cool wine or water without snow, and effecting his purpose with ice.[2]

*P. Ruiz Gonzalez.*

Pedro Ruiz Gonzalez was born at Madrid in 1633. Unlike most other painters, he does not appear to have turned his attention to art till he had attained the ripe age of thirty, when he became the scholar of Escalante. On the death of that master he passed into the school of Carreño, under whose instructions he acquired considerable skill with the pencil. Amongst his earlier works were three good altar-pieces for the church of San Millan, which unfortunately perished by fire in 1720, and two processional banners for

[1] Vera Tassis; Noticias historiales; p. 140.

[2] Palomino; tom. iii., p. 649.

the guilds of that parish and of the third order of Franciscans. In 1699 he painted, for the convent of Mercy, an excellent picture of one of the worthies of that beneficent order, San Pedro Pasquale, a bishop of Jaen, who wrote against astrology and Mahomet, and was martyred by the Moors, and to whom, during his captivity at Granada, the Saviour himself vouchsafed a visit, in the form of a young Christian slave.[1] His drawings in crayons and water-colours were executed with great care and neatness, and, in the opinion of Cean Bermudez, might have passed for sketches of some of the best Venetian masters. It was invariably his practice to inscribe his name on all his works, the slightest as well as the most important. A bantering friend once inquiring why he was thus scrupulous, Gonzalez adroitly replied, "Because I do not wish that my "faults should be attributed to other people." Towards the close of an exemplary and pious life, he was afflicted with partial paralysis and loss of sight. He died at Madrid in 1709, and was buried in the church of San Millan.

*J. M. Cabezalero.*

Juan Martin Cabezalero, born at Almaden in 1633, was one of the most promising of the scholars of Carreño at Madrid. His pictures, representing scenes from the Passion of Our Lord, and various sacred subjects, in the Franciscan monastery, the nunnery of St. Placido, and other religious houses of the capital, are

[1] Quintanadueñas; Santos de Toledo, p. 353.

favourably noticed by Cean Bermudez, who conceives that his death in 1673 alone prevented him from taking a distinguished position amongst the painters of Spain. The chapter-room of the Carthusians at Paular was adorned with one of his works, a passage from the life of St. Bruno, forming part of a series of which the larger portion was furnished by Coello and Donoso.

*J. Giachineti Gonzalez.*

Juan Giachineti Gonzalez was the son of a Burgundian jeweller settled at Madrid, and was born in that capital about 1630. Where he acquired his knowledge of painting is not known, but he is said to have been a great admirer of Titian, and a diligent copyist of his works. By this means he became a portrait-painter of considerable merit. His works were not very common at Madrid, so that he probably removed rather early in life with his father to Italy, where he was known as the "Burgundian of the "heads," *il Borgognone dalle teste*, from the spirit with which he painted them. He died at Bergamo in 1696.

*L. de Soto.*

Lorenzo de Soto, born at Madrid in 1634, became a tolerable painter, under the instructions of Agüero.[1] The chief subjects of his pencil were landscapes, into which he introduced figures of saints and eremites. But he sometimes likewise painted large altar-pieces, of which he furnished one to the church of Atocha, representing a passage in the history of Sta. Rosa,

[1] Chap. x., p. 723.

the Dominican flower of Lima.[1] He had gained a respectable place amongst the artists of Madrid, when a new attempt was made, in 1676, by the revenue officers, to levy a tax upon works of art.[2] Indignant at this attack on his order, of which the resistance of El Greco[3] and Carducho[4] ought to have prevented the recurrence, he adopted the singular revenge of relinquishing his profession, and retiring to Yecla, a town in the kingdom of Murcia, where he obtained the post of collector of the royal rents. During his residence of some years there, he occasionally amused his leisure by making sketches of the surrounding country, some of which he presented to Palomino, who mentions, with peculiar praise, a view of a romantic rock, known as that of the Magdalene of Yecla. This desultory practice did not suffice to preserve his skill in its perfection. Returning, when above the age of fifty, to Madrid, he found that having been so long out of sight, he was also out of the public mind. Nor, in resuming his profession, did he ever regain his popularity or skill, but, falling into extreme indigence, picked up a miserable livelihood by selling the daubs of his declining years in the public streets, in front of the Alcazar, or near the gate of Guadalajara. Dying in 1688, he was buried in the church of S. Justo y Pastor.

*B. Perez.*

Bartolomé Perez, born at Madrid in 1634, was

[1] Page 1008.

[2] Palomino, tom. i., p. 109.

[3] Chap. v. p. 289.

[4] Chap. vii. p. 425.

scholar and son-in-law of the flower painter, Arellano, whom he excelled as a draughtsman, and sometimes assisted, by painting the figures in his works. In the delineation of drapery and curtains he was particularly successful, and so distinguished himself by some works of this kind for the theatre of Buenretiro, that he was appointed painter to the King, on the 2nd of January, 1689. His flower-pieces were likewise highly esteemed, and were to be found as well in the royal saloons of Buenretiro as in the town houses of the nobility. In 1693, while painting a ceiling in the palace of the Duke of Monteleon, he was killed, like Fernandez de Laredo the year before,[1] by a fall from a scaffold. Taunting one of his scholars with cowardice, because he would not walk across a giddy and tottering plank, he proceeded to set the example, and paid for his rashness with his life.[2] He was buried in the church of St. Ildefonso.

*M. de Cerezo.*

Mateo de Cerezo was born at Burgos in 1635. His father was an obscure painter of the same name, whose chief occupation was to execute copies of that wondrous Crucifix of the Capuchins, which sweated every Friday for the edifi-

1 Page 1028.

2 Such is the story as told by Palomino, (tom. iii., p. 650), who was at Madrid when the accident happened. M. Huard, who perhaps knew better, having inquired into the matter in 1838, at Paris, informs us that "Perez en se reculant pour juger de sou effet, ne s'apperçut pas qu'il posait ses pièds dans le vide, il fit une effroyable chute et on releva mort." Vie complète des Peintres Espagnols; part ii., p. 166. For a notice of this superficial book, see Preface.

cation of the pious, in the most richly appointed shrine at Burgos.[1] Some of these copies were afterwards ascribed to the more famous pencil of his son, whom he instructed in painting up to the age of fifteen, and then wisely sent him to Madrid, to the school of Carreño. Under that master, young Cerezo devoted himself to diligent study, drawing from life and copying pictures, with great perseverance, for five years. That period being expired, he began to exercise his profession on his own account. The Virgin of the Conception was one of his favourite subjects, and his delineations of that popular mystery soon came to be in request in the religious houses in and around Madrid. One of them found its way to the Chartreuse of Paular, together with a picture of St. John writing the Apocalypse. From the number of his works which once existed at Valladolid, part of his life seems to have been spent in that city. The Franciscan friars possessed two of them, large pictures of the Virgin, in one of which she was represented sitting in a cherry-tree, and adored by St. Francis. This unusual throne may perhaps have been introduced by Cerezo as a symbol of his own devout feelings, his patronymic being the Castilian word for cherry-tree. The convents of San Bartolomé and Jesus Maria likewise possessed many of his pictures. But Bosarte, who visited Valladolid at the beginning of the present cen-

[1] D'Aulnoy; Voyage, tom. i., p. 122.

tury, could discover only two specimens of his pencil, a Crucifixion, and Our Lady of the Cherry-tree, both in the Cathedral.[1] From Valladolid, Cerezo proceeded to Burgos, where he painted an excellent Crucifixion for the Cathedral, and the Flight into Egypt for the Dominican church of San Pablo. The latter picture represented the Virgin and Infant Saviour seated upon their ass, with St. Joseph and an angel going beside them, and it is highly praised by Bosarte for the skill of the composition.[2] The painter appears to have paid only a short visit to his native city, whence he returned to establish himself for life at Madrid. There he found constant employment for his pencil in the churches and convents, and had the honour of assisting the younger Herrera in his fresco on the dome of Our Lady of Atocha. His best work was a picture of the risen Saviour and the two disciples at Emmaus, painted for the refectory of the Recolete friars. Seated at a table, beneath a porch, like that of a Castilian wayside inn, our Lord is represented in the act of blessing and breaking the bread, so opening the eyes of Cleopas and his undiscerning companion. Of four other figures, the principal are a country girl seated on the right of the picture, and a peasant on the left bearing in a bundle of sticks on his back. In the distance, the three travellers are seen approaching from Jerusalem, a curious example of adherence to that method of paint-

[1] Bosarte; Viage; p. 142-3. [2] Id., p. 330.

ing a story which obtained amongst the elder Vandycks and Hemlings. Of this picture Palomino remarked that its merits exceeded "all "human powers of ponderation,"[1] whilst an Italian critic was content to observe, as the Venetian magnifico had observed of Vigarny's sculpture,[2] that for a Spaniard it was not bad. Truth and Cean Bermudez, however, reject both of these opinions, and allow to the picture the praise of graceful composition and agreeable colouring. It was etched in 1778 by Josef del Castello. The best, it was likewise the last, work, of Cerezo, or, in the words of the figure-loving Palomino, his swanlike death song. He died at Madrid in 1675 aged forty.[3]

*Style.*

Cerezo certainly deserves a place amongst the ablest painters of this reign. His success in life seems to have been hardly commensurate with his abilities. There is in his works a chaste richness of colour, a roundness of form, and an absence of outline, which together produce an effect that recalls to the mind the style of Vandyck and Murillo. The Queen of Spain's gallery possesses three of his pictures, a large Marriage of St. Catherine,[4] a St. Jerome meditating, with his meagre limbs wrapped in rich purple drapery,[5]

1 Palomino, tom. iii., p. 567.

2 Chap. iii., p. 130.

3 Cean Bermudez says 1685, but as he gives 40 as his age at his decease, and 1635 as the year of his birth, one or other of these dates must contain a misprint, unintentionally omitted in the list of *errata*.

4 Catalogo; No. 541. 5 Id., No. 48.

and a fine Assumption of the Virgin, in which the Blessed Mary is borne to heaven by a band of ministering spirits, and the apostles are seen below grouped around her floriferous tomb.[1] His small bodegones, painted with great skill and spirit, were rare and highly esteemed. Cean Bermudez possessed a curious sketch by him, executed with soot, and representing the Dead Christ in the arms of the Virgin, and attended by St. John and the Maries.

*V. Benavides.*

Vicente Benavides was son of an officer in the army, and was born in Barbary, in the garrison of Oran, in 1637. He studied painting at Madrid, under Francisco Rizi, whom he assisted in executing the scenes of the theatre of Buenretiro. He likewise painted, with Dionisio Mantuano,[2] the frescos on the front of the palace of the Marquess of Los Balbases, and some others, by himself, in the conventual church of Victory, and in the hermitage of Our Lady of the Angels, near Getafe. Charles II. appointed him, on the 11th of September, 1691, one of his painters, but without salary. He died at Madrid in 1703.

*F. Palacios.*

Francisco Palacios, born at Madrid about 1640, entered the school of Velasquez, and early gave indications of talent for portraiture. But the death of his master in 1660 leaving him without an instructor, he never attained to any distinction in art. Only one of his works fell under the notice of Cean Bermudez, a picture

[1] Catalogo; No. 57.

[2] Page 968.

of the hairy St. Onophrius,[1] in the church of the female penitentiary. He died in 1676.

*G. de la Corte.*

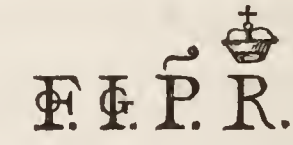
Gabriel de la Corte was born at Madrid in 1648, and studied painting under his father Juan, whose death, however, left him an orphan in his twelfth year. From that time he supported himself by copying the flower-pieces of Mario and Arellano, or by painting garlands as borders for the works of Castrejon[2] or Matias de Torres.[3] He painted flowers with considerable skill, but with little profit to himself, for he died poor in 1694. He was buried in the church of St. Sebastian, at Madrid.

*F. I. Ruiz de la Iglesia.*

Francisco Ignacio Ruiz de la Iglesia was born at Madrid about the middle of the seventeenth century. He studied painting first under Camilo, and next in the school of Carreño, where he formed an intimate friendship with his fellow-disciple Cabezalero,[4] and imitated his style, with advantage to his own. But being afterwards employed with Donoso in painting the decorations for the public entry of Queen Maria Louisa, he adopted the somewhat hard and affected manner of that master. Still he enjoyed considerable credit; and being entrusted with the execution of a fresco in one of the Queen's ante-rooms in the Alcazar, he acquitted himself so well that he was made painter to the King on the 30th of December, 1689. On occasion of the young

1 Chap. xii., p. 830.
2 Page 1005.
3 Page 1024.
4 Page 1029.

Queen's death, he executed a good engraving of Churriguera's frightful catafalque, erected for her obsequies in the church of the Incarnation, and six plates of emblems, for the historical notice of Maria Louisa's last illness and funeral rites. These plates are signed with his initials, thus,



On the King's second marriage, he was again employed to paint a variety of decorative pictures for the entry of Queen Mariana of Neuburg, and to prepare some new scenery for the theatre of Buenretiro. He had been just promoted to the rank of painter in ordinary,[1] when death closed his royal master's melancholy career. Philip V. confirmed the appointment, and also made him deputy-Aposentador. He had the honour of painting several portraits of the new sovereign, for various public buildings, but none of them possessed much merit. In compliment to his adopted country, the French prince caused himself to be painted in the ruff of Castile, as the ultra-Spanish Charles assumed the Parisian cravat to please his Bourbon Queen.[2] Ruiz de la Iglesia attended his new lord to Barcelona in 1701, and attempted to follow him to Italy. The ship, however, had hardly left the

[1] *Pintor del Rey* seems to have been an honorary title largely bestowed; the *Pintor de Cámara*, or, as I have hitherto translated it, Painter-in-ordinary, was a person of higher dignity, and a member of the royal household.

[2] Page 1015.

port, when he was seized with sea-sickness of so desperate a character, that they put back and left him behind. He at first endeavoured to prosecute the journey by land, but failing in this, he returned to Madrid, and entered the service of the Queen-dowager. During his pangs on shipboard, his system had received a shock from which it never recovered, and he died in 1704, and was buried in the church of San Felipe Neri, where he had been a punctual attendant at religious rites. That church possessed a picture of St. Joseph painted by him; the church of San Gines had the dome of a chapel painted in fresco; in the convent of barefooted Carmelites were some portraits of friars, and in the hospital of Monserrate, a variety of frescos, besides portraits of Philip V. and his first Queen, Maria Louisa of Savoy.

*Disease of the kidneys cured by a miracle.*

His friend Palomino concludes his life with an anecdote, "which," says he, "I must on no account "omit, for the honour and glory of God and "the saints."[1] Ruiz being afflicted with a severe pain in the kidneys, Palomino advised him to commend himself to St. Zoilus, the tutelary averter of nephritis, and procured for him, from Cordoba, some water from a well into which that particular portion of the martyr's own intestines had been thrown, thirteen centuries before, by his Pagan tormentors.[2] This holy water cure proving

1 Palomino; tom. iii., p. 711.

2 Tamayo Salazar; Martyr. Hisp., tom. iii., pp. 640-2, where there is a short Latin hymn descriptive of this cruel martyrdom.

perfectly successful, Ruiz distributed the healing lymph amongst his friends, and Madrid soon rang with the praises of its medicinal virtues, and its pleasant smell, like that of amber water. This latter property, however, awakened the suspicions of Palomino, who had often drunk of the fountain itself at Cordoba, without being sensible of any peculiar sweetness of savour. He therefore privately sought out the carrier, and brought him to confess, how, having broken the bottle on the road, he had supplied its place with a flask of amber water of similar size, "which indeed "shows," says the historian, "what can be done "by good faith, and fervent devotion towards "the saints."

*I. Arredondo.*

Isidoro Arredondo was born at Colmenar de Oreja, in 1653. Having received some instructions in painting from one Juan Garcia, whose temper he found intolerable, he passed into the school of Francisco Rizi, where he speedily distinguished himself. His master, conceiving a great affection for him, married him to Doña Maria Veguillas, his adopted daughter, and at his death, in August 1685, left him his books, drawings, and other appliances of his studio. A few weeks previous to the latter event, Arredondo had been appointed, probably through Rizi's interest, honorary painter to the King. On the 11th of October, he had the usual salary of the post granted to him; and he afterwards became a great favourite with his royal master,

who frequently made him presents from his privy purse. His principal works in the Alcazar, were two frescos in the northern gallery, representing passages from the eternal story of Psyche, and the adornments of a cabinet in the Queen's apartments. He likewise painted some similar works at Buenretiro, and various decorations in distemper, for the entry of Queen Mariana of Neuburg, and other royal personages, into the capital. The church of San Salvador possessed two pictures by him, from passages in the life of St. Eloy, Bishop of Noyon, a miracle-working worthy of Limoges.[1] He died, while being bled, in 1702.

*S. Muñoz.*

Sebastian Muñoz was born at Navalcarnero in 1654. His first master was Claudio Coello, in whose school he greatly distinguished himself, especially in pictures in distemper. His works in that style, on the arches and pavilions prepared for the entry of Queen Maria Louisa, were highly admired, and produced him a sufficient sum of money to defray the expense of a journey to Rome. There he entered the school of Carlo Marratti, and devoted himself, with considerable advantage, to the usual course of study in the galleries and academies. Returning to Spain in 1684, he took the road to Zaragoza, where he found Claudio Coello engaged on his works in the collegiate church for the Archbishop.[2] Towards these Muñoz lent his assistance, and painted a fresco for the chapel of St. Thomas of Villanueva.

[1] Ribadeneira; Fleurs des Vies des Saintes; tom. ii., p. 568. [2] Page 1013

Master and scholar afterwards returned together to Madrid.

*Works at Madrid.*

On his reappearance in the capital, Muñoz was received with considerable attention, and obtained many orders. In the Alcazar he was soon called to paint, on the ceiling of the Queen's cabinet, a fresco on the subject of Angelica and Medoro, with a border of architectural decoration, the latter of which was designed in the worst taste of the time. He was next employed in the northern gallery, and was there seized with a severe illness, in which he received much kindness and some pecuniary aid from their Majesties. On his recovery, he painted, in 1686, an oil painting of Cupid with Psyche, and also the portraits of the Queen and some other personages of the court, with great success. He was appointed painter to the King on the 30th of August, 1688.

*Pictures of St. Eloy;*

He afterwards painted eight pictures on the life of St. Eloy, which were placed in the church of San Salvador, on occasion of a festival held there by the goldsmiths in honour of that holy bishop, the patron of their craft.

*St. Sebastian;*

For the barefooted Carmelite friars he executed a large Martyrdom of St. Sebastian, which was exhibited to the public in the streets on the feast of Corpus Christi, and in due time enriched the walls of the Louvre of Napoleon.[1] It is now the pride of the National Museum of Madrid, and remarkable, not only for its rich and splendid colouring, and the

[1] Notice des Tableaux, 1815. No. 80, p. 70.

lofty beauty of the martyr, but, as the latest work of first-rate merit produced by the pencil of Castile. On the death of Queen Maria Louisa, he was employed by the shod Carmelites to paint her portrait, in her coffin, as she lay in state beneath her canopy in the church of the Incarnation. This difficult subject they rendered yet more trying, by requiring the coffin to be placed exactly in the centre of the canvass, and at right angles to the plane of its surface, so that the foreshortening of the figure demanded all the skill of a Cambiaso. Muñoz was not successful in depicting the beautiful dead, or at least in satisfying the friars, who would not have admitted the picture to its place on their walls, but for the suggestion of another artist, that the portrait of the living Queen should be painted on a medallion upheld by cherubs in one corner of the canvass. This addition Muñoz accordingly made, and the work was accepted by the Carmelites, from whose desolated cloisters it has passed into the National Museum.

*and Queen Maria Louisa dead.*

On the King's second nuptials, Muñoz was appointed to paint, from a design of Coello's, a fresco in the unfruitful marriage chamber of the mourning bridegroom. He was afterwards chosen to restore the frescos of Herrera on the dome of the church of Atocha, and he was thus employed on Monday in Holy Week 1690, when he fell from the scaffolding, and was taken up dead. Unlike Our Lady of Nieva, who restored life to a painter that had met with a similar calamity in

*Works at the Alcazar,*

*and Church of Atocha.*

*Death.*

her service,[1] the swart Virgin of Atocha left him to his fate, perhaps because of his breach of a holy day. The monks of the convent, however, buried him with great pomp in their chapter room, and the King gave his widow five-and-twenty doubloons to buy mourning, and an annual pension for life. His fellow-scholar, Ruiz de la Iglesia, finished a picture, of which he had only executed the outline, the Martyrdom of St. Andrew, for the church of Casarubios. A portrait of Muñoz, by himself, a dark pleasing head, is the sole specimen, in the Royal gallery of Spain,[2] of the last Castilian pencil that promised to maintain the fame of El Mudo and Velasquez.

*J. Cano de Arevalo.*

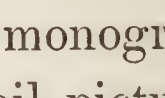
Juan Cano de Arevalo was born at Valdemoro in 1656, and became a scholar of Francisco Camilo. His forte lying in designing small figures and groups, he became a painter of fans. The fashionable world, however, of Madrid thought, as the English Fontaine afterwards sung, that

> "Gay France should make the Fan her artists' care,
> "And with the costly trinket arm the fair."[3]

Cano was therefore forced to win his way by stratagem. Shutting himself up in his studio for a whole winter, he brought out his accumulated labours, with the swallows, as an assortment of fans fresh from France, a trick perfectly successful, and doubtless often practised by ingenious artists at Paris, since Spanish fans

[1] Villafañe; Milagrosas Imagenes; p. 372.
[2] Catalogo, No. 312.
[3] Gay; The Fan, book iii.

became the rage with Transpyrenean ladies. The truth, however, soon oozed out, but his wares, having become popular, continued to find purchasers, and he was even appointed fan-painter, *abaniquero*, to the Queen. Being an expert master of the rapier, as well as the miniature pencil, he wasted much of his time in fencing, and in the company of ruffling idlers. Quarrelling with one of these about a seat at a bull-feast, at Alcalá de Henares, he sent him a challenge when the sports were over. The parties met, each attended by his second, and Cano proved himself the more dexterous swordsman. But his adversary, apprehending this result, had provided two ruffians, who rushed from their ambush at the critical moment, and in spite of the fan-painter's gallant defence, inflicted upon him a severe thrust in the chest. His friend conveyed him to the inn, where the wound was sufficiently healed to admit of his removal to Madrid. But mortification ensued soon after his return home, and he died in 1696. Although his chief excellence lay in miniature painting, he sometimes executed larger works. At Alcalá he assisted a brother artist in some altar-pieces for the Jesuits' college and the church of S$^{ta}$ Maria, that being the business, perhaps, which led him to his fate. He also furnished some works in distemper to the parish church of his native Valdemoro. At the death of Queen Maria Louisa, he designed a strange allegorical picture

which represented that princess as a glorious winged spirit, surrounded with a halo of rays, each containing a text allusive to one of her many virtues. It was hung like a canopy over the coffin, within Churriguera's grotesque catafalque, and was afterwards engraved by Gregorio Fosman for the work of Vera Tassis. The plate bears Cano's artistic monogram  But neither these nor his oil pictures equalled his feats upon fans. The latter were so exquisite in their finish, that Palomino assures us he carefully preserved a fan, presented to his wife, by Cano. When too old to be worn by the lady at church or on the Prado, it became a "precious jewel[1] in the cabinet of her husband."

*T. Ardemans.*

Theodoro Ardemans was born at Madrid in 1664. His father was a German, and a soldier in the noble German guard, in which the son likewise served. Early inclination, however, led him to become a painter in the school of Coello, and a student of mathematics and architecture. One of the first of his known works is the title-page of the first edition of Solis's history,[2] which he designed in 1684. In 1689, he was a successful candidate for the place of master of works to the Cathedral of Granada, and he resided for two years in that city, where he distinguished himself, as well in civil engineering as in painting, in which he was held, in popular estimation; to surpass the native artist

[1] Palomino; tom. iii., p. 665.

[2] Historia de la Conquista de Mexico; por Don Antonio de Solis; fol. Madrid. 1684.

Bocanegra. In 1691 he returned to Madrid, to supply the place of master of works to the municipality, during the illness of the actual functionary; three years later he was appointed to the same post by Toledo; and in 1700 he obtained it in the capital. In 1702 Philip V. named him superintendent of works at the Alcazar, with an annual salary of 400 ducats, and in 1704 he succeeded Ruiz de la Iglesia as painter in ordinary, and received, besides, a key as deputy-Aposentador. These various employments he held till his death, on the 15th of February, 1726, when he was interred in the church of the Capuchins, on the Prado. The works of his pencil were not numerous, as much of his time was devoted to architecture; but Cean Bermudez praises his fresco on the ceiling of the sacristy of the Franciscans of the third order at Madrid, representing the patron saint in a chariot of fire. For Don Antonio de Ubilla's account of the progresses of Philip V.[1] he furnished a picture or drawing of that young Sovereign prancing triumphantly beneath a group of allegorical figures in the clouds, which was engraved in France by Edelinck. He designed the catafalques erected in the church of the Incarnation, for the funeral honours of the Dauphin in 1711, and of Queen Maria Louisa of Savoy in 1715, and he gave plans for the collegiate

[1] Succession de el Rey D. Phelipe V.; Diario de sus viages desde Versalles a Madrid el que executo para su feliz casamiento; jornada a Napoles, &c. y su buelta a Madrid; 4to., Mad., 1704. A very handsome volume, with many plates and plans.

church and high altar, and great part of the palace and gardens, of San Ildefonso, in 1719, and for the church of San Millan, at Madrid, in 1722. He was likewise an author, and published at Madrid, in 1719, remarks on an architectural work by Juan de Torija,[1] and in 1724 a treatise on matters connected with civil engineering.[2] Lastly, he furnished, in 1725, to Palomino an encomiastic preface prefixed to his second volume, in which he has the effrontery to praise his prosy friend for the terseness of his style.

*J. B. Medina, or Sir John Medina of Scotland.*

The catalogue of the Castilian painters during this reign must close with the name of an artist, whose life was passed entirely in foreign climes. The father of Juan Bautista Medina was a Spanish captain, a native of Asturias, and settled at Brussels, where the son was born in 1659, and instructed in painting by Duchatel.[3] While still young he married a Flemish wife, named Joan Mary Vandael. In 1686 he came to England, and having painted portraits there for some years, he was invited to Scotland, in 1688 or 9, by David fifth Earl of Leven, who procured for him promises of business beyond the Tweed to the value of £.500. "He went thither," says Walpole, "carrying with "him a large number of bodies and postures to

[1] Declaracion y extension sobre las ordenanzas de Madrid, que escribió Juan de Torija y de las que se practicaban en Toledo y Sevilla, con algunas advertencias à las alarifes. Madrid, 1719. Torija's original work is entitled Tratado breve sobre las ordenanzas de la Villa de Madrid y policia della. 4to. Mad. 1661.

[2] Fluencias de la tierra y curso subterráneo de las aguas; Mad. 1724. Neither of these works are mentioned by Nic. Antonio.

[3] Walpole; Works, vol. iii., p. 375.

"which he painted heads," as sitters offered themselves. By this summary process, in less than a quarter of a century, he had limned, as it was called, half the nobility, and scattered his works over most of the country mansions of Scotland. The Earl of Leven alone, the descendant of his early patron, possesses no less than twenty of his portraits. Amongst these are three of the fifth Earl, two of his Countess Lady Anne Wemyss, and one of his father, George, first Earl of Melville, Secretary of State for Scotland after the Revolution.[1] Of the beauties of the family, for whose fair heads Medina had the honour of finding bodies, the most pleasing are a pretty Lady Balgonie, of the house of Northesk, and the lovely Margaret Nairne, wife of Lord Strathallan slain at Culloden, and herself imprisoned in Edinburgh Castle for her Jacobite loyalty.[2] The first Duke of Argyll was also one of his patrons, and he painted a large and excellent picture of that nobleman, with his two sons, both Dukes in their turn, John, who claimed the victory of Sheriffmuir, and lives in the lines of Pope and the romance of Scott, and Archibald, better known as Lord Ilay, and Walpole's Viceroy beyond the Tweed. The Highland heads of these chieftains, Medina fitted upon Roman bodies, and he represented the sire, in boots of lustrous brass, giving a laurel wreath to

[1] At Melville House, Fifeshire. See also Chap. xii., p. 898, note 2.

[2] Douglas's Peerage of Scotland, by J. P. Wood; 2 vols., fol., Edin., 1813, vol. ii., p. 552.

his eldest boy, thus vindicating his claim to the national faculty of second-sight, as "he stands "pictured amongst his armed ancestors"[1] at Inverary. Medina also painted a large family-piece for George, first Duke of Gordon, the "gay Gordon" who held out Edinburgh Castle for James II. It contained that gallant nobleman himself, who has been described by a contemporary as "a very fine gentleman, handsome, and "made for the company of ladies, but somewhat "finical,"[2] his son, Lord Huntly, and his daughter, Lady Jane, wife of the Duke of Perth of 1715. At Edinburgh, where he resided, he executed the indifferent portraits of the members of the College of Surgeons, which may still be seen in their hall. Amongst these, the witty physician Pitcairne has the only remarkable name, and George Dundas, the most pleasing physiognomy. Knighted by the Lord High Commissioner Queensberry, Sir John Medina was the last man upon whom the honour was conferred in Scotland before the union. He afterwards paid a short visit to England, when he most probably designed his twelve plates for the fine but inaccurate edition of Milton's Paradise Lost, published by Tonson, in 8vo. in 1705. In these he displayed no very high powers of appreciating his author, but they were thought worthy of being reproduced

[1] Jeremy Taylor; Holy Dying; Works, vol. iv., p. 342.

[2] Macky; Hist. of Rebellion, quoted by Douglas; Peerage of Scotland, vol. i., p. 654.

in a smaller form.[1] He likewise drew some illustrations for Ovid's Metamorphoses, which were not, however, engraved.

*Death.* Returning to Scotland, he died on the 5th of October, 1710, and was buried on the north side of the Greyfriars' churchyard at Edinburgh, where no stone has yet been raised, nor line carved to his memory. *Will.* By his will, still extant,[2] it appears that Lady Medina survived him, and that he left by her, two sons and four daughters; so that if Walpole be correct in his assertion that he was the father of twenty children, fourteen of them must have gone before him to the grave. His whole property, including his furniture and wardrobe, which is minutely catalogued in the will, from his silver tankard and silver-handed sword, to his "peuther stoups" and "pair of "boots, very old," is valued at £.13,130 16*s.* 8*d.* Scots, or somewhat less than £.1100 sterling. Many of his noble employers, amongst whom were Lords Erroll, Rothes, and Blantyre, owed him small sums, and he held the bond of his patron Lord Leven for £.138 sterling. His studio contained a considerable number of pictures, and the sums attached to each enable us to judge of his prices. The highest, a portrait of the Countess of Crawford and son, is valued at

[1] As in Tonson's 12mo. edition, 1711.

[2] For the copy of it from which I have extracted these particulars, I am indebted to the kindness of Mr. David Laing, of the Writers to the Signet's Library at Edinburgh. It has enabled me to give Medina's full Christian name and the name of his wife, and also to correct Walpole's error in stating 1711 as the year of his death.

£.10 sterling, the lowest are copies of his own works, which are numerous, and seldom exceed £.3. Several pictures on historical subjects are also entered in the inventory, such as Adam and Eve driven out of Paradise, Venus and Adonis, Lucretia, Rosamond with a cup, and the like. The portrait of Sir John, a pleasing countenance embowered in a flowing wig, may be seen at Florence, amongst the effigies of painters painted by themselves. It was presented to the Grand Duke by the Duke of Gordon. Another, painted in 1708, exists in the Surgeons' Hall, at Edinburgh, and was badly engraved for Walpole and Pinkerton.[1] Lord Wemyss possesses a picture of two of Medina's children, painted by their father, a boy and girl, rather plain than pretty, leaning over an open book.

*Style.*

Medina's abilities as an artist were considerable, and he was certainly the Kneller of the north. His ladies are often pleasing and graceful, and his lords have some variety of expression, in spite of their wearisome sameness in panoply and periwig. He painted hands, however, very ill, and his works are very unequal in merit, perhaps because, like Giordano,[2] he took pains with each, according to the price he was to receive. Or perhaps his reputation, like that of Morales, has suffered by the daubs of his son and grandson, both of whom bore the name of John, and followed his profession of

*His son and grandson.*

1 Pinkerton's Scottish Gallery, 8vo., London, 1799.

2 Chap. xiii., p. 989.

limner.[1] Neither of these artists rose above mediocrity. They both died at Edinburgh, the first on the 1st of December, 1764,[2] the second on the 27th of September, 1796. The latter resided some time in London, and was an exhibiter at the Royal Academy in 1772 and 1773.[3]

*Engravers.*

The art of engraving did not boast of any remarkable professor during this reign. Gregorio Fosman, or Forstman, was perhaps the best. Amongst his earlier works were a title page to the life of St. Domingo de Silos, published by Fray Ambrosio Gomez de Salazar in 1653,[4] and a portrait of Archbishop Manso de Zuñiga, to whom the volume was dedicated; and a retablo-title to Ximena's Catalogue of the Bishops of Jaen, published in 1654.[5] In 1677 he produced a very elaborate title-page for Gandara's volume on the glory of the Church in Galicia;[6] and in 1680, a print of the Auto-de-fe, held in the Plaza-Mayor of Madrid, in the presence of the King, on the 30th day of June in that year. He likewise executed, in 1690, one of the plates for the work by Vera Tassis on the obsequies of Queen Maria Louisa;[7] and a print of St. Francis Xavier; and in 1697, the portrait of Cardinal

*G. Fosman.*

1 Chap. v., p. 231. 2 Scots Magazine, 1764, p. 632.

3 Edwards' Anecdotes of Painting, 4to., London, 1808, p. 240.

4 El Moisen Segundo, nuevo Redentor de España, nuestro Padre Santo Domingo Manso, clamado Santo Domingo de Sylos; su vida virtudes y milagos; fol., Madrid, 1654.

5 Catalogo de los Obispos de las Iglesias Cathedrales de la diocesis de Jaen y annales ecclesiasticos de su obispado; fol., Madrid, 1654.

6 El Cisne occidental que canta las palmas y triunfos ecclesiasticos de Galicia; 2 tom., 1677. 7 Page 962.

Henrique Norris, whom he represented as offering his book, called Vindiciæ Augustinianæ, to St. Augustine seated in a car drawn by eagles.

*M. de Orozco.*

Marcos de Orozco was a priest, who resided at Madrid, and there practised the art of engraving with great industry and considerable talent. His name appears more frequently than that of any other artist on the ornamental title pages of books published in this reign. For Veitia Linage's work on the West Indian colonies,[1] he executed in 1671 a very curious one. At the top of the page are seated, on one side, the Catholic Sovereigns Ferdinand and Isabella; on the other, their reigning descendant Charles II., and his mother the Queen Dowager; and beneath there is a view of the ocean and shipping, with Chimborazo in the distance, closed at the sides by pillars, between which are posted Columbus and Cortes in complete armour. Coats of arms and texts from the Vulgate garnish the whole. The execution of this plate is inferior to that of the title-page to Ortiz de Zuñiga's Annals of Seville, published in 1677, which is probably the best work of Orozco's graver. In 1680 he executed a title-page containing the royal arms, and the curious folding plan, for the authorized history of the great Auto-de-fé, at Madrid.[2] In 1682, he engraved a Crucifix and angels bearing shields charged with

[1] Chap. xii., p. 889.

[2] Relacion historica del Auto general de Fé, que se celebró en Madrid este año de 1680. 4to., Madrid, 1680. The plan faces p. 144.

episcopal devices, designed by Ximenez Donoso, and prefixed to an official account of the synod held at Toledo in that year. Eight years later, in 1696, he executed a title page, containing effigies of the seven first canonized bishops of Spain, for Don Pedro Suarez's History of the united sees of Guadix and Baza;[1] and in 1697, Our Lady of the Forsaken, and the arms of Archbishop Rocaberti of Valencia, for Don Felipe Fermin's treatise of minor benefices.[2] He was likewise the author of many devotional prints, such as the portrait of St. Francis of Sales, executed in 1695, and that of Bishop Crespi de Borja of Orihuela,[3] in 1664, one of his poorest and probably earliest works.

*Sculptors. E. Gutierrez de Torices.*

The few sculptors of Castile in this reign remain to be noticed. Fray Eugenio Gutierrez de Torices, a native of Madrid, became a friar of the Order of Mercy in 1653. He beguiled the tedium of the cloister by modelling figures, flowers, and fruits, in coloured wax, an art in which he arrived at a high degree of perfection. The painters, Colonna and Mitelli, visited him in his retreat, and pronounced him, says Palomino, "a miracle of nature,"[4] a favourable opinion to which he owed much notice and patronage at Court. He died very old, and with a high reputation for sanctity, in his convent in 1709. The

1 Historia del Obispado de Guadix y Baza.

2 Tractatus de Capellaniis, seu beneficiis minoribus. Neither of these works are mentioned by N. Antonio.

3 Afterwards prefixed to his life; Vida del Venerable Señor D. Luis Crespi de Borja, por el P. Fr. Tomas de la Resurreccion; 4to. Valencia, 1676.

4 Palomino, tom. iii., p. 672.

sacristy of the present chapel royal attached to the palace at Madrid possesses, or once possessed, a group of his, representing Our Lady of Mercy appearing to the founder of the Order, and an oratory at the Escorial, a figure of St. Jerome.

*J. de Churriguera.*

Josef de Churriguera was a native of Salamanca, where he studied sculpture and architecture to such excellent purpose, that after times have agreed to call any work, in either of these arts, Churriguresque, which is especially preposterous and extravagant. Being a favourite with the doctors of the learned city, he came, strongly recommended by them, to Madrid about 1688. On the death of Queen Maria Louisa, in 1689, he was a candidate, with Claudio Coello and many other artists, for the honour of designing the catafalque for her obsequies in the church of the Incarnation; and his plan, being preferred, was executed under his own eye. It was an edifice of three stories, a confused mass of fantastic pillars and broken cornices, surmounted by the figure of death sitting astride on a globe, from which he cuts with his scythe a crowned fleur-de-lys, emblematic of the Queen. On the dome which overhung the coffin was spread out Cano de Arevalo's allegorical synopsis of her virtues,[1] and the exterior was adorned with skulls, crossbones, and skeletons, and other ghastly trophies of the tomb. It was engraved by Ruiz de la Iglesia for the work of Vera Tassis y Villaroel.

[1] Page 1046.

Churriguera was appointed assistant draughtsman in the office of royal works in 1690, without salary, which favour was conceded to him in 1696. In the capital, he built a new portal to the church of St. Sebastian; he began the church San Cayetano, and he built a palace for Don Juan de Goyeneche on the site now occupied by the academy of St. Ferdinand. He executed various pieces of sculpture for altars of churches and convents, of one of which, a statue of St. Augustine in San Felipe el Real, Cean Bermudez remarks that it has been abused more than it deserves. He died in 1725, opportunely for his reputation, while engaged in building the church of Santo Tomas, for soon after that the work had devolved on his sons Geronimo and Nicolas, the dome fell, and crushed many of the workmen, and worshippers whom a festival had attracted to the unfinished temple.[1]

*Catalonia and Arragon. Fr. J. Juncosa.*

Catalonia and Arragon, as usual, have few artists of importance. Joaquin Juncosa was born in 1631 at Cornudella, near Tarragona. He was the son of one Juan Juncosa, an indifferent painter, who had studied at Jaen, and Mariana Domadel, a native of that city. Learning from his father all that he could teach, he speedily excelled him in his art, and early acquired so high a reputation for decorative painting, that the Marquess of La Guardia employed him to execute four large pictures, on

[1] Los Arquitectos, tom. iv., p. 103.

classical subjects, for the municipality of the town of Cagliari, in Sardinia. On the 21st of September, 1660, he became a lay brother in the Chartreuse of Scala Dei. There he painted, for the chapter-room, a series of Carthusian worthies, and the Nativity and Coronation of the Virgin, and other works, for the church, in which he displayed so much skill, that his prior, Fray Jayme Cases, sent him to study at Rome. He returned in due time with considerable improvement, and painted many works for his own monastery, for the hermitage of Reus, the Chartreuse of Montealegre, and other religious houses. The Prior Cases seems to have allowed him, in consideration of his artistic skill, many indulgences which his successors were not disposed to continue. Teazed with perpetual interruptions, he was so provoked on one occasion by a summons to the choir, while giving vent to the fine frenzy of composition, that he threw off his robe and fled to Rome. The Pope gave him absolution for the offence, and permitted him to live, unmolested by his brethren, in a hermitage without the walls, where he died in 1708. Cean Bermudez notices, as one of the best of his works, a picture of St. Bruno reading the rules of his order to his first monks, which hung in the hospice maintained at Barcelona by the Carthusians of Scala Dei. He praises the correctness of his drawing, and the strength and brilliancy of his colours.

*Dr. J. Juncosa.*

Joseph Juncosa, cousin of Fray Joaquin, was likewise born at Cornudella, and instructed in painting by Juan Juncosa, his uncle. He also devoted himself to the study of theology, and took priest's orders; he obtained the degree of doctor; and he preached, with considerable unction, in the Cathedral of Tarragona. Preferring the easel to the pulpit, he was still better known by his pictures than by his sermons, and perhaps left behind him more of the former than any other artist of Catalonia. In 1680, he assisted Fray Joaquin in painting the hermitage of Reus, and afterwards in various works at Scala Dei. Two years afterwards the canon Diego Giron de Rebolledo employed him to paint a series of frescos, representing the life of the Virgin, in the chapel of the Conception, which he had just founded in the Cathedral of Tarragona, and paid him 400 doubloons for his labour. These frescos disappeared, however, in six years, in consequence of the dampness of the church, or the badness of the materials with which they had been executed, and Juncosa was paid 274 Catalonian pounds for repainting the subjects on canvass. The Archbishop Josef Sanchis ordered him to paint for the chapel of Sta. Tecla, in the cemetery, the Martyrdoms and other passages in the life of that celebrated virgin. Tecla was a beautiful girl of Iconium, who was converted by St. Paul, and thereupon refused to marry her betrothed lover. Condemned to die

for her contumacy, fire would not burn, wild beasts devour, nor vipers sting her; and after a life of solitude and miracles, she died a maid in her ninetieth year.[1] By the order of the Archbishop, Juncosa also painted various pictures of San Pedro Nolasco, and other companions of his order, for the convent of Mercy. He died early in the eighteenth century at Tarragona. His works, especially his portraits, were not without merit; but they are less esteemed by Cean Bermudez than those of Fray Joaquin.

*Bastard of Palma.*

About the end of the century, Palma, the capital of Majorca, had a painter named Bastard, who painted a large picture, not without merit, and representing our Lord served by angels in the desert, for the Jesuits' college. No record has been preserved of any other work of his pencil, or fact of his life.

*Fr. S. Illa.*

Fray Salvador Illa, a Carthusian at Scala Dei, who there took the vows in 1684, and died in 1730, carved the columns of the high altar, and executed some figures of prophets, in white stone, for the sacristy of the conventual church.

*F. Vera Cabeza de Vaca.*

Francisco Vera Cabeza de Vaca was born of a distinguished family at Calatayud, about 1637, and began life as page to Don Juan of Austria, at Zaragoza. The example of this tasteful master,[2] and the instructions of Josef Martinez,[3] made

1 Villegas, Flos Sanctorum, p. 455. See also Hand-book, p. 475.

2 Page 953.

3 Chap. x., p. 737.

him a skilful amateur painter, especially of portraits. When Don Juan went to Madrid to assume the reins of government, Cabeza de Vaca did not accompany him thither, but returned to his native city. There he spent the remainder of his days in the practice of piety, and in painting pictures to adorn his own mansion or the houses of his friends, or by offerings to the poorer churches By his alms-deeds and godly deportment, and his devout habit of preparing himself for artistic labour by confession and the Eucharist, he gained a high reputation for holiness. It was said that the Blessed Virgin herself stood by his easel and unveiled her celestial charms, that he might pourtray her in a picture of the Holy Family, which was afterwards jealously preserved and ardently adored in the convent of the Sepulchre. This is the last time that the Queen of Heaven is recorded to have vouchsafed a visit to the studios of Spanish men. The favoured artist died at Calatayud in 1700.

*F. de Artiga.*

Francisco de Artiga, a gentleman of Huesca, was a good mathematician, and an excellent amateur architect, painter, and engraver. He designed the plan and superintended the building of the university of Huesca, of which he also executed an engraving; and he engraved the plates for a work published by his fellow-townsman, Lastanosa, on the coins of Arragon,[1] in

[1] Tratado de la Moneda Jaquesa y de otras de oro y plata del reyno de Arragon; 4to. Zaragoza, 1681.

1681. He was the author and director of a system of irrigation beneficially practised around Huesca, and he wrote a treatise of fortification, a work on mathematics, an essay on Spanish eloquence, and a comedy, none of which have ever been printed. His death took place in 1711, at Huesca, in whose university he founded a mathematical professorship.

*G. Secano.*

Geronimo Secano was born at Zaragoza in 1638, and acquired a knowledge of painting, partly there and partly at Madrid. He painted with great success at Zaragoza, where his best works adorned the church of San Pablo and the city hall. At fifty years of age he turned his attention to sculpture, and practised that art also with reputation till his death, in 1710.

*Fr. A. Martinez.*

Fray Antonio Martinez was son of Josef Martinez, painter to Philip IV.[1] Born in 1638, at Zaragoza, he studied painting, first with his father in that city, and afterwards at Rome. On his return he assisted his father in many of his works. In 1690 he took the habit and vows of a lay Carthusian, in the monastery of Aula-Dei, where he painted some creditable pictures from the life of St. Bruno, and died.

*B. Vicente.*

Bartolomé Vicente was born near Zaragoza about 1640, and studied painting in the school of Carreño, at Madrid. He is said to have spent no less than seven years in copying pictures, at the Escorial, and to have formed his style upon the

[1] Chap. x., p. 737.

works of the Bassanos. Returning to Zaragoza at a mature age, he passed the rest of his life in painting easel pictures, especially landscapes, with great taste and reputation, and in studying mathematics. He sometimes also painted in fresco, and a specimen of his skill in that branch of art, executed for the convent of barefooted Augustines, was held in high estimation. Some of his works found their way to the cloisters of the Jeronymite friars at the Prado, near Valladolid. He died at Zaragoza in 1700.

*F. Plano.*

Francisco Plano, a native of Daroca, flourished as a painter towards the close of the seventeenth century, at Zaragoza. His works were chiefly architectural decorations, executed in fresco or distemper, with so much taste and spirit that Palomino pronounces him not inferior to Colonna and Mitelli on their own ground.[1] Ponz notices some paintings, in distemper, by him, in the sacristy of the church of Our Lady of Portillo, at Zaragoza; and an altar-piece in oils, representing the battle of Clavijo, in the church of Santiago at Daroca.[2]

*M. Serra of Marseilles.*

One painter, Miguel Serra, remains to be noticed, who owed his birth to Spain, but spent his life and displayed his genius, chiefly in France. Born in Catalonia about 1653, he ran away, when only eight years old, from his

[1] Palomino, tom. iii., p. 680.

[2] Ponz, tom. xv., pp. 57, 241. In the latter passage he erroneously styles him *Ambrosio*.

mother's house, which her bad temper and third marriage had rendered intolerable. He found his way to Marseilles, and means, at first, of becoming the scholar of an indifferent painter in that city, and afterwards of seeking better instruction at Rome. At the age of seventeen he returned to Marseilles, and established his reputation by executing an altar-piece, representing St. Peter Martyr, for the church of the Dominican friars. From that time he was largely employed by the clergy of Provence, and began to grow rich and famous. He sent a picture to the Academy of Paris, and was immediately elected a member of that body, and appointed painter to the King. Like Giordano, his fancy and his brush were equally ready and nimble; and it is related that some country churchwardens calling on him one morning to order a picture for their high-altar, he invited them to stay to dinner, and, leaving them to take the air in his garden, executed the required altar-piece before the meal was served. Some of his best works were painted for the nunnery of Ste. Claire and the church of Ste. Madeleine at Marseilles, others for the Carmelite friars of Aix, and many more for private persons.

*Noble conduct during the plague.*

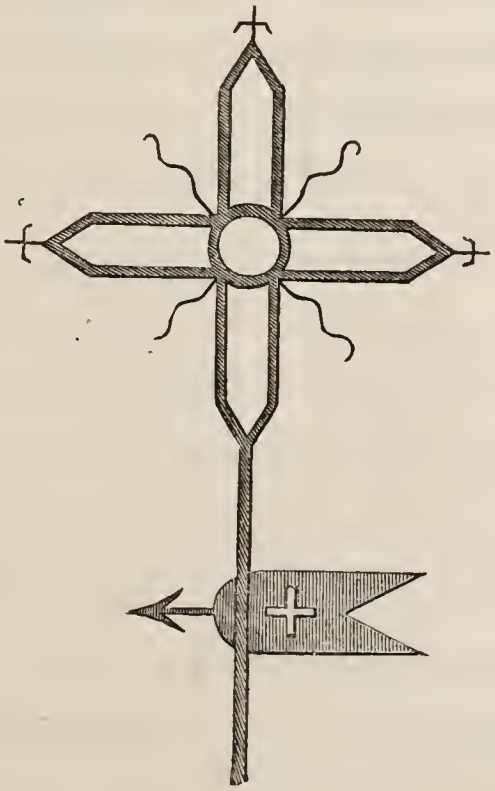
In 1720 and 1721, memorable in the annals of Provence as the years of the great plague,

"When nature sicken'd and each gale was death,"[1]

the Spanish painter earned a fame, which genius

[1] Pope; Essay on Man; Ep. iv., v. 108.

cannot give, by the noble devotion with which he walked in the footsteps of "Marseilles' good "bishop," Henri de Belsunce. Amongst scenes of horror, such as that which the pencil of Gerard has delineated in the city hall, he played the part of the good Samaritan, tending the dying, burying the dead, and giving the savings of his life to relieve the woes of the widow and the orphan. When the calamity was passed, he painted two pictures on the frightful subject, and sent them to Paris, to his son, for presentation to the Regent, Philip Duke of Orleans. The youth, however, basely betrayed the trust reposed in him, and sold them for his own profit at the fair of St. Germain's, a proceeding which, amongst the artists of the capital, injured the reputation of the unconscious sire. The latter died soon afterwards at Marseilles in 1728.



# CHAPTER XIV.

REIGN OF CHARLES II.—CONCLUDED. 1665—1700.

*Valencia.*

VALENCIA, though no longer rich, was not altogether wanting, in artistic talent during this reign. In 1676, it was attempted to establish an Academy, perhaps in imitation of that of Seville, but the scheme does not appear to have met with much success, notwithstanding the patronage of the Inquisitor Espadaña.[1]

*Painters. Fr. L. Claros.*

Fray Luis Claros, who assumed the black robe of the Augustine order in 1663, was a painter of sufficient merit to be taken, though erroneously, for a scholar of one of the Ribaltas. He painted a great picture for the refectory of his convent, representing Our Lord served by angels in the desert, and some other works for the hall next the portal, in one of which he introduced his own portrait. For a volume descriptive of a festival held at Valen-

[1] Chap. xiii. p. 965.

cia in 1668 in honour of San Juan de Mata and St. Felix of Valois[1] he designed an emblematical plate.

*Dr. J. Ramirez.*

Josef Ramirez was born at Valencia in 1624. He was the scholar of the painter Jacinto Espinosa,[2] and imitated the style of that fine master so successfully, that the works of the one were hardly distinguishable from those of the other. Thus a beautiful picture of Our Lady of Light, in the oratory of San Felipe Neri has been ascribed by Palomino to Ramirez,[3] and by the learned Ximeno, to Espinosa.[4] Ramirez certainly however painted some other pictures for that shrine. Being a doctor of divinity as well as a painter, he wrote and published an erudite life of San Felipe Neri,[5] and dedicated it to Pope Innocent XI. who expressed his approval of the work. An enemy of the author, who wrote an anonymous attack upon him, was sharply answered by the amateur artist and ready writer, Bishop Caramuel Lobkowitz,[6] in a Latin paper, wherein Ramirez was called a second Homer, and his book, a book of gold. The doctor was likewise an intimate friend of the holy nun, sister Josepha Maria de Santa Ines, who, being a great dreamer of dreams, and seer

1 Page 1070. 2 Chap. x., p. 763. 3 Pal., tom. iii., p. 627.

4 Vicente Ximeno; Escritores del Reyno de Valencia, 2 tom. fol. Val. 1749; tom. ii., p. 112.

5 Via lactea, seu Vita candidissima Sancti Philippi Neri Presbyteri, cunctis olim celestem pandens viam, nunc pulchrioribus Sacrorum Bibliorum, stellulis noviter orbi illuscescens, 4to. Valencia, 1678.

6 Chap. viii., p. 539.

of visions, was wont to be forewarned by an angel of his visits to her convent of Beniganim, and was on one occasion privately informed by San Felipe Neri, who appeared to her on purpose, that he entertained a high regard for his biographer. Being the friend of prelates and nuns, Ramirez obtained the benefice of San Salvador at Valencia, in the enjoyment of which he died in 1692.

*L. de Sotomayor.*

Louis de Sotomayor was born at Valencia in 1635, and became a disciple of Esteban March, whose boisterous and uncertain temper,[1] however, soon drove him from his school. He then went to Madrid, and studied for a while under Juan Carreño. Returning to Valencia, he painted with credit both for the clergy and the laity. The Augustine nunnery possessed two altar-pieces by him, representing St. Augustine, and St. Christopher; and the church of the barefooted Carmelite Friars, two great pictures, by which the pious were instructed in the history of the discovery of a miraculous image of Our Lady revered in that church, and known as *La Morenita*, or the little brown Virgin. He afterwards visited Madrid for the second time, and died there in 1673, leaving behind him a considerable reputation as a colourist.

*C. Martinez.*

Crisóstomo Martinez, a native of Valencia, flourished there about 1680, as a painter and

[1] Chap. x., p. 757.

engraver, of considerable merit. For the church of San Felipe Neri he painted various pictures of saints, amongst which was one of San Pascual Baylon, a pious shepherd and austere Franciscan of Valencia in the sixteenth century.[1] Other paintings, in the churches of San Miguel and of the shod Carmelites, were also ascribed to his pencil. Amongst the works of his graver, executed at Valencia, were a view of a mill, which it was proposed to erect at El Grao the seaport of the city, and excellent portraits of the beatified patriarch Juan de Ribera, Pope Innocent XI., canon Melchor Trister, and father Domingo Sarriò, a learned mitre-refusing priest, who was honoured with the name of the second St. Thomas of Villanueva.[2] Being desirous of improving himself and his countrymen, he travelled into France and Flanders, and began to engrave the plates for a work on anatomy. The city of Valencia, with the royal approbation, was about to advance him eight hundred Valencian livres to assist him in his undertaking; but Martinez, not being able to give security for so large a sum, the municipal authorities lent him two hundred, on his own personal guarantee. He had executed twenty plates, of which he had sent some copies on fine paper to the corporation of Valencia, when he was seized with an illness

[1] Butler's Lives of the Saints, 12 vols. sm. 8vo., vol. v., p. 220. Dublin, 1845.

[2] Ximeno; Escritores del reyno de Valencia; tom. ii., p. 78.

which carried him off in 1694. He died in Flanders. Don Bernardo Iriarte, says Cean Bermudez, in his rich collection of engravings, possessed a book of portraits of artists, in which was one of Martinez, very well engraved, and inscribed with his name and an eulogistic Latin epigram by a learned professor of Bordeaux.[1]

*V. S. Gomez.*

Vicente Salvador Gomez was a native of Valencia, and so precocious an artist, that while still in the school of J. G. Espinosa, and only fourteen years old, he painted a series of pictures on the life of St. Ignatius Loyola for the Jesuits' convent. In this task he acquitted himself so well, that he found full employment for the rest of his life in the churches and religious houses of Valencia. The only dates connected with his history, which Cean Bermudez could discover, were, that in 1670 he was chief of an academy held in the convent of St. Dominic; and that in 1675 he executed, for the choir of the church of El Remedio, ten pictures on passages from the lives of San Juan de Mata, a famous redeemer of captives and exterminator of heretics in the

[1] The inscription ran thus:

Chrisostomus Martinez Valentianus.

Anagramma.

Istic inter summos in arte sua volans.

Epigramma.

Quod prædocta manu tua muta poesis adumbrat,
Hoc pictura loquens carmina nostra refert,
Utraque pingentem digna hac laude coronet,
Iste sua summos inter in arte volat,
Hieronymus Lopez ecclesiastes Burdigalensis regius sacra facultatis in academia Burdigalensis professor.

fifteenth century,[1] and of San Felix de Valois, his coadjutor, "who preferred," says Villegas, "the "cross of Christ to the lilied crown of France."[2] He was a skilful painter of birds and animals, and likewise of architecture, which he frequently introduced in his compositions; and his colouring was pleasing and tasteful. His death is supposed to have preceded that of the seventeenth century.

*L. S. Gomez.*

Luciano Salvador Gomez is supposed to have been brother of Vicente, and, like him, a pupil of J. G. Espinosa. Two pictures of Sta. Barbara and St. Erasmus, in the Dominican convent, were ascribed to him; and the Marquess of Valero possessed, says Cean Bermudez, a work of his, dated 1662.

*J. Conchillos Falcó.*

Juan Conchillos Falcó was born at Valencia, of an ancient family, in 1641, and became the disciple of Esteban March the Herrera of the Valencian school. His good temper enabled him to endure the rough usage of that eccentric artist longer than any other of his scholars,[3] and he accordingly acquired a greater portion of his skill. After his master's death he visited Madrid, where he copied diligently in the galleries, and executed two original works, pictures on the life of St. Eloy,[4] for the church of San Salvador. On his return to Valencia, he projected the establishment of a public acadamy of art, but without meeting with sufficient encouragement to induce him to persevere in the attempt. He

1 Villegas, Flos Sanctorum, p. 813.
2 Id., p. 838.
3 Chap. x., p. 760.
4 Chap. xiii., p. 1041-2.

maintained, however, a school of design in his own house, where it was his practice to execute a charcoal drawing every evening, so that his collection of sketches soon became very large. Amongst his more important works were two large compositions, for the parish church of San Salvador, representing the coming of a celebrated image revered in that church, and known as the Christ of Beyrout. Its legend attributed it to the chisel of Nicodemus, and asserted that being contumeliously stabbed by certain Syrian Jews, it bled so freely as to fill several jars with sacred ichor, and that it was afterwards mysteriously wafted across the sea, and up the stream of the Turia, to become a Palladium of the city of the Cid.[1] For the Franciscan nuns, Conchillos Falcô likewise painted a beautiful picture of the Immaculate Conception, and various works for the Augustine and Carmelite friars. The Cistercian monastery of Valdigna possessed in its noble church two fine altar-pieces by him, on passages from the life of St. Benedict, and the Dominicans of Murcia, several works, illustrative of the achievements and sufferings of San Luis Beltran and other worthies of their fierce order. One of these represented a black robed monk interposing himself between the muzzle of a robber's gun and its intended victim, and thus miraculously preventing the exit of the charge, a feat only less remarkable than that depicted by Espinosa, where

[1] Palomino; tom. i., p. 203; and tom. iii., p. 726.

the pistol becomes a crucifix when fired at a Franciscan.[1]

*Friendship and adventures with Palomino.*

When Palomino came to Valencia in 1697 to paint his frescos in the church of San Juan del Mercado, Conchillos Falcó was engaged in sketching a composition for that church, which he seems never to have finished. Submitting it with great modesty to the new comer, and begging for his advice and assistance, he completely won the heart and secured the good word of his future biographer. A predisposition to be friends, indeed, seems to have existed on both sides. The Valencian accompanied Dionisio Vidal, a pupil of Palomino, to meet the latter on his arrival at Chiva, and conduct him to the city. He afterwards made a clever sketch of the scene, in which the way-side hostel, its well and adjacent pillar, mules and idlers, were accurately delineated, and full justice done to the painter and his pupil embracing each other in the foreground. When they had become better acquainted, the two artists went a pilgrimage together to visit the remains of St. Pascual Baylon in their shrine at Villa Real. As they travelled at leisure in a waggon, Conchillos used his pencil in making sketches of the castle and amphitheatre of Murviedro, and of hermitages and other remarkable spots that occurred in the charming country through which their road lay. Their waggon being on one

[1] Chap. x., p. 765.

occasion upset, he made the misfortune the subject of a pleasant little piece, in which the muleteers were seen tugging at his beasts, a monk and clergyman ejaculating offers of absolution to any one who would come to their aid, and the rest of the party crawling out of the machine as best they could, assisted by Palomino. The close of this humorous painter's life was clouded with misfortune. Struck with palsy, he was for several years a cripple, and he died blind on the 14th of May, 1711. "He was," says Palomino, "the most amiable of men, humble, modest, a "model of virtue, and altogether of the stuff "whereof angels are made."[1] To his son and scholar, Manuel Antonio, he left an infinite number of sketches, and a plate which he had engraved in 1672, representing the dead Saviour in the arms of the Virgin, Mary Magdalene, and St. John.

*Death.*

*G. de la Huerta.*

Gaspar de la Huerta was born at Campillo de Altobuey, in the province of Cuenca, on the 2nd of September, 1645. He came to Valencia at an early age to seek instruction in painting. Unfortunately, however, he found admission to no better school than that of Jesualda Sanchiz, the bustling widow of one Pedro Infant, a third-rate painter, who continued on her own account her husband's business as a manufacturer and vendor of religious daubs for the devout million. This mistress could do little more than shew

[1] Palomino, tom. iii., p. 728.

him how to grind colours, clean brushes, and prime the canvass, a course of instruction to which love perhaps lent a charm, for he in due time married the widow's well-dowered daughter. Availing himself of all extraneous means of improvement, he made drawings from prints, and copies from what pictures fell in his way, and in the end attained some skill both as a draughtsman and as a colourist. As he wrought for very moderate prices, he found abundant employment in the churches and convents. The Franciscan friars were amongst his principal patrons; and he painted the Jubilee of the Porciuncula for their high-altar, and many other religious pictures for their church. The wealthy Dominicans employed him to execute a series of works on the life of the Blessed Virgin; and he had the honour of painting the picture which long served as a veil to the wondrous image of Our Lady of the Forsaken, the patron of Valencia, and occupant of its most sumptuous shrine, carved in 1400 by three angels who came to the city for that purpose, disguised as pilgrims, like the guests of Abraham in the wilderness.[1] The city churches possessed many pictures from his easel, which were found also in the Cathedral of Segorbe, and in almost every town of the province. His gains, therefore, though moderate were certain, and it appeared, from an account which he kept, that they amounted to a total

[1] Villafañe, Milagrosas Imagenes; p. 193.

of 35,000 crowns, a very considerable sum for those days. Much of this income he spent in works of devotion and charity; he was a constant alms-giver and a zealous distributor of breviaries. The Capuchins, who employed him as an artist, shared largely in his bounties as a devotee, and at his death, on the 18th of December, 1714, they interred him within their walls. The museum of Valencia possesses a very pleasing specimen of his powers in a large picture, representing Our Lord and his Blessed Mother enthroned in clouds, and adored by a company of kneeling Saints. The Virgin has the bright complexion peculiar to Valencian beauty.

*V. Victoria.*

Vicente Victoria was born at Valencia in 1658, and there received a liberal and learned education, and distinguished himself by his skill in the sciences of grammar and theology, and in

*Visit to Italy.*

the philosophy of the schools. Painting, however, being his favourite pursuit, he passed at an early age into Italy, and at Rome became the scholar of Carlo Maratti and a diligent student of the works of Rafael, and of the antique marbles at the Vatican. One of the first works by which he became known in the eternal city was a picture painted for the nunnery of the Conception in the Campus Martius. His literary attainments, and his agreeable manners, soon introduced him to the best society of the papal capital, and spread his fame beyond the bounds of the patrimony of St. Peter. The Grand

Duke Cosmo III. appointed him his painter, and caused him to execute his own portrait for the gallery of artists at Florence. These compliments he repaid by dedicating to that princc his fine and now very rare, engraving of Rafael's Madonna di Foligno. The Pope soon after presented him, perhaps at the Grand Duke's solicitation, with a canonry in the collegiate church of Xativa.

*Return to Valencia.*

Returning to his native land, he took orders and possession of his benefice. He did not, however, reside at Xativa, but at Valencia, where he established himself in a villa and garden without the walls. In this retreat he arranged his extensive library, which comprised the best collection of works on art that Palomino had ever seen. Nor was his pencil idle. On occasion of the canonization of San Pascual in 1691, he painted for the convent of San Juan de la Ribera a processional banner, the first work executed after his return from Italy, of which any notice has been preserved. He painted some frescos on the life of St. Peter and other religious subjects for the sagrario of the Cathedral, some pictures for the Augustine and Jesuit convents, and no less than fourteen large works, illustrative of Capuchin history, for the Franciscans, over whom his brother presided as provincial. His leisure was chiefly devoted to literary pursuits and to painting portraits, which possessed considerable merit both as regarded resemblance

and execution. He also painted furniture pictures for his own walls; and Palomino, who was frequently at the house, confesses that he himself was taken in by a painting in imitation of a board with sketches carelessly stuck upon it, and by an array of painted tomes which filled up a vacuum in the canon's library.[1]

*Letters against Malvasia.*

When Malvasia's Lives of the Bolognese Painters appeared in 1678,[2] they were sent to Victoria by Orazio Albani, brother of the future Pope Clement XI., who, thinking that the Bolognese count had unjustly exalted Lodovico Caracci and Guido Reni, at the expense of Rafael and other painters, urged his artist friend to draw his pen in defence of the insulted dead. This invitation elicited from the canon of Xativa seven letters, dated from the 15th of March to the 3rd of October, 1679, in which Malvasia was duly confuted, and castigated in choice Italian. They were afterwards printed at Rome in 1703.[3]

*Zanotti's reply.*

Zanotti, the painter, published, in 1705, an angry reply to these observations of Victoria,[4] in which

[1] Palomino, tom. iii., p. 729.

[2] Felsina Pittrice, ovvero Vite de' Pittori Bolognesi; dal Conte Carlo Cesare Malvasia; 2 tom. 4to. Bologna, 1678.

[3] Osservazioni sopra il libro della Felsina Pittrice, per difesa di Raffaello da Urbino, dei Caracci, e della loro scuola. Publicate e divise in sette lettere da D. Vincenzo Vittoria, Patrizio Valenziano e Canonico di Xativa; 8vo. Roma, 1703. In the Biblothèque de Peinture de Sculpture et di Gravure, par Christ. Theoph. de Murr; 2 tom. sm. 8vo. Francfort et Leipzic, 1770, tom. ii., p. 597, the work is said to have been first printed in 4to. Rom. 1679, perhaps privately by Albani.

[4] Lettere familiari in difesa del Conte Carlo Cesare Malvasia, circa la Felsina Pittrice; 8vo. Bologna, 1705.

he displayed, in the opinion of Cean Bermudez, more zeal than knowledge, and more spite than literary skill. Neither of the works possess much interest, except for those who are curious in literary quarrels or bibliographical research. In his preface, the Valencian complains that in a work in which he had hoped to have had his well-beloved Italy brought back to his mind's eye, he was offended by attacks upon those whom every Italian should delight to honour; and he claims the indulgence due to a writer, whom zeal for departed genius had incited to vindicate its fame in a foreign tongue. The Bolognese, in his address to his readers, professes to write as a painter, and without those rhetorical flowers which adorn the work of his opponent. One of the chief charges brought by Victoria against Malvasia, is, that he contemptuously styled Rafael "a potter of Urbino."[1] This Zanotti calls upon him to retract, because the biographer, after he had sent forth his book to the world, became aware that the term might give offence, and therefore, in as many copies as he could obtain, cancelled the leaf,[2] and, recasting the passage, changed "the lowly fancy of a "potter of Urbino," into "the fertile fancy of the "divine Rafael."[3] The Spaniard opens his attack, and the Italian closes his defence, each with

1 Observazioni; p. 24. 2 Lettere Familiari, pp. 35, 36.

3 The passage occurs at tom. i., p. 471, of the Felsina Pittrice, to which the possessors of the volumes had better lose no time in referring. The change in the words is considerable, but not equal to the "memor-

the same sentiment quoted from the work of Malvasia, and cast in the other's teeth, that "the "pen is a dangerous weapon, which does not "indeed pierce the diaphragm, and yet wounds "the reputation that is dearer than life itself."

*Removal to Rome.*

Notwithstanding the delights of Valencia, and his occupation amongst his books and pictures, Victoria yearned to be once more at Rome. About or soon after the year 1700 he came to the resolution of returning thither, and living there for the remainder of his life. He was received with open arms by his friends, the artists, authors, and connoisseurs in art and letters. He took his seat in Queen Christina's Academy of the Arcadians under the name of Erisono Longiano, and at the meetings of the society he contributed his fair share of learned prose and ingenious verse, composed in Italian, which he used with the ease and purity of a native. In consideration of his erudition and accomplishments, Pope Clement XI. appointed him his antiquarian, with a handsome salary, which enabled him to improve his private collections of pictures, books, coins, gems, and other antique objects of taste. The original drawings of the tomb of the Nasos, from which Bartoli's engravings were made, belonged to Victoria; and

"able correction" noticed by Johnson in Pope's Essay on Man, in the line which was printed, in the first edition,

"A mighty maze *of walks without a plan*,"

and afterwards,

"A mighty maze, *but not without a plan*."

he is eulogized as a noble, an author, and a painter, by Bellori, who wrote the letter-press for Bartoli's work.[1] Literature now seems chiefly to have engrossed his time. He wrote an Italian life of St. Vincent Ferrer, the Dominican apostle of Valencia, which he published in 1705,[2] and dedicated to the Pope's niece, sister Maria Gratia de San Clemente, a Carmelite nun. The history of painting likewise engaged his pen, and he wrote a work on the subject in Italian, which does not seem to have been given to the press. He died at Rome in 1721, leaving behind a reputation for learning, and evidences of versatile talent, which justify the appellation, bestowed on him by Cean Bermudez, of the Cespedes of Valencia. In Spain he left many pictures, of no great merit indeed, and in Italy a considerable number of engravings, executed with neatness, of all kinds, from the Madonna di Foligno,[3] to the Albani arms on the title-page of his observations on Malvasia.[4] That work likewise contains another plate by the author, representing a pair of hands cutting a pen with a somewhat inconvenient knife, and bearing a scroll, inscribed, "*Ut scribat, non*

*Works.*

1 Le Pitture antiche del sepolcro de' Nasoni nella Via Flaminiana, disegnate ed intagliate alla similitudine degli antichi originali, da Pietro Santi Bartoli, e descritti da Gio. Piet. Bellori; fol. Roma. 1702. Tavola. ii. In the first edition of 1680 there is no mention made of Victoria. Both are dedicated to Cardinál Puertocarrero.

2 Vita e miracoli dell' Apostolo Valenciano, San Vincenzo Ferreri, dell' ordine de' Predicatori. 8vo. Roma, 1705.

3 Page 1077. 4 Page 1078.

"*feriat*," in allusion to the sentiment already mentioned,[1] whereby he seeks to condemn his adversary out of his own mouth. Although he chiefly used the Italian language in his compositions, he wrote his own mother tongue with purity, as is proved by the following sonnet in praise of painting, preserved by Palomino, and commended by a later critic as "elegant and "ingenious."[2]

*Victoria's Sonnet on Painting.*

Émula del criador, arte excelente
Misteriosa deidad, muda canora
Sin voz sirena y sabia encantadora
Verdad fingida, engaño permanente,
Del alma suspension, sombra viviente
Erudita y no garrula oradora,
Libro abierto, que mas enseña y ora
Que el volúmen mas docto y eloqüente:
Quanto el juicio comprehende, ama el anhelo
Si advierte en ti; y en tu matiz fecunda
Otra naturaleza halla el desvelo.
Admiro en ti casi un criador segundo,
Pues Dios crió de nada tierra y cielo,
De casi nada tú haces cielo y mundo.

Great Art, that emulates the Maker's hand,
Mute speech, that holds man's spirit in suspense,
Sweet voiceless Syren, charming every sense,
Fiction, that firm, as truth herself, shall stand,
Shadow, full fraught with life and meanings grand,
That more in briefest compass can condense
And speak, of lore and lofty eloquence
Than any tome, or teacher of the land!

1 Page 1080.

2 Ximeno; Escritores de Valencia; tom. ii., p. 165, whence several other particulars in this sketch are derived.

Whate'er the mind can grasp, whate'er the soul
Embraces in its love, whate'er the earth
Brings forth of beauty, in thy tints we see.
In thee creations, new and bright, unroll
Their goodly stores, and nature's second birth
From formless nothing springs to light in thee!

*J. Eximeno.*

Joaquin Eximeno was an approved scholar of J. G. Espinosa, whose daughter Angela he married. By this marriage he had, in 1674, a son, likewise called Joaquin, whom he brought up to his own profession, in Valencia. Father and son painted in a style so very similar, that their works were hardly to be distinguished from each other. Both excelled in bodegones, in which, however, they were inferior to their countryman Yepes.[1] The date of the elder Eximeno's death is unknown; the younger lived till 1754.

*J. Bayuco.*

Juan Bautista Bayuco was a painter of some repute at Valencia, where he was born in 1664. His best works were his pictures in the cloister of the convent of St. Sebastian, illustrative of the life of St. Francisco de Paula.

*M. V. Bru.*

Monsen Vicente Bru was born at Valencia in 1682. While studying for holy orders, he likewise applied himself to painting in the school of Conchillos Falcó; and when only eighteen years of age, he had acquired sufficient knowledge of his art, to be allowed, by Palomino, to paint three pictures for the church of San Juan de Mercado, which that master was then employed

[1] Chap. x., p. 765.

in decorating with frescos. The subject of these works of Bru were the Baptism of Our Lord, St. Francisco de Paula, and a scene of celestial glory—

"Where clouds, saints, seraphs intermingled shone."[1]

He was an excellent musician, and touched the harp and viol with as much skill as the canvass. Having received deacon's orders, he died prematurely in 1703, when his drawings were sold to a foreigner.

*V. Guilló.* Vicente Guilló was a native of Alcalá de Gilbert, and a painter of the school of Valencia. He spent part of his life at Barcelona, and the hospital of Sta. Tecla at Tarragona possessed a good picture of the Adoration of the Kings, bearing his signature thus, *Vincentius Guillo, faciebat Barcinonæ*, 1690. For the church of his native town he painted some frescos in the Sagrario; and he executed some others in the hermitage of S. Pablo at Albocacer. At Valencia, he adorned, in the same style, the walls of the church of San Juan del Mercado, as high as the cornice, and he is said to have died of disappointment when Palomino was sent for to paint the vaults above.

*A. Guilló.* Agustin Guilló, who does not appear to have been related to Vicente, contributed some indifferent frescos to the same church, and to the Dominican convent at Valencia.

*F. Guilló.* He left a son, Florencio, a painter yet feebler than himself.

[1] Savage; Wanderer; canto ii.

*Sculptors. J. Capúz.*

Julio Capúz was a Genoese sculptor, who settled at Ontiniente, a town of Valencia, about the middle of the seventeenth century, and married a wife named Esperanza Culbet, by whom he had three sons, whom he instructed in his own profession. The eldest, Julio Leonardo, born at Ontiniente in 1660, accompanied his father to Valencia, where he settled, and died in 1731. In that city he executed many works, principally to serve as external decorations for buildings. Amongst these were statues of Our Lady and other saints for the portal of the Carmelite convent, which were to be paid for in the prayers of the community for his soul after death. His most elaborate work was the figure of Our Lord, dead, sculptured for the cathedral, and only exhibited on Holy Thursdays.

*J. L. Capúz.*

*R. Capúz.*

Raymundo Capúz, born at Valencia in 1665, was a man of greater genius, and possessed of such advantages of person and manners, that he determined to push his fortune at Madrid. There he adopted the tactics of Cano de Arevalo[1] with his fans, and with equal success, for he laboured in secret on works of sculpture, which he afterwards brought out of packing cases and sold for great prices, to the connoisseurs, as importations from Italy. He was afterwards, in 1712–15, employed to carve a pair of doors for one of the portals of Toledo Cathedral. He carved also small figures with ivory heads and hands, and drapery of various

[1] Chap. xiii., p. 1044.

coloured woods, taking for his models the most noted of the beggars of Madrid. These little works becoming popular, some of them fell into the hands of the Prince of Asturias, afterwards Louis I., who being desirous to do the like, became the scholar of Capúz; and when he ascended the throne, appointed him his sculptor. This dexterous artist likewise carved some statues for the churches of the capital. He died there in 1743. His younger, and apparently twin brother, Francisco Capúz, was born at Valencia in 1665. Becoming a member of the convent of Dominican friars in that city, in 1680, he died there in priests' orders in 1727. He amused his leisure by carving small figures in ivory, in which he attained such precision and delicacy of touch, that he could cut an entire group out of a piece no bigger than a cherry-stone, a feat only excelled by the artist, lauded by Carducho, who executed a crucifix and figures of the Virgin and St. John so microscopically minute, that they could be passed through the eye of a needle.[1]

*F. Capúz.*

*Murcia.*

Indolent Murcia,[2] which may be considered, as regards artistic affairs, a province of Valencia, possessed in an age of declining taste, two painters worthy of better days. Nicolas de Villacis was the son of Nicolas Antonio Villacis, and Juana Martinez Arias, both of them belonging to houses inferior, in wealth and blueness of blood,

*N. de Villacis.*

[1] Carducho, Dialogos, fol. 156.

[2] Chap. vii., p. 506.

to none in the kingdom. A natural inclination led him, as a boy, to the house of an indifferent painter, to play with his brushes and colours, and imitate his daubs. His parents, noticing and approving the direction of their son's genius, sent him to Madrid to the school of Velasquez, whence he in due time passed into Italy. Having studied painting for some years at Rome, he returned to Murcia, and took up his abode there for life, refusing, it is said, the offers of Velasquez, to procure his appointment as painter to the King, if he would return to Madrid. His correspondence with Velasquez, says Palomino,[1] was long preserved at Murcia by his daughter; and the later research of Cean Bermudez traced this interesting collection of letters to the executors of a niece of that lady, at Milan. Being a rich man, Villacis painted chiefly for his friends, or for his own amusement. Few of his works were to be found in the public edifices of the city. Amongst these few were some saints painted for the Dominican convent; and he completed four passages from the life of St. Blas, some pictures of Spanish Kings, and some portraits of eminent Murcians, as part of an extensive fresco decoration for the principal chapel of the convent of the Holy Trinity. Whilst still engaged on this work, which displayed, says Cean Bermudez, much technical

[1] Pal., tom. iii., p. 639.

skill and considerable architectural taste, he died in 1690.

*M. Gilarte.*

Mateo Gilarte, born at Valencia about 1648, was a disciple of some of the scholars of the Ribaltas. He early settled in the city of Murcia, where he formed a close friendship with Juan de Toledo the battle-painter.[1] They assisted one another in their works, and Gilarte's large picture in the convent of St. Dominic, representing the Battle of Lepanto, was painted from a sketch by the bold captain. For the refectory of the convent, Gilarte also painted a large picture of St. Dominic, in that happy moment, when having no bread to give his monks, angels brought him a seasonable supply from Heaven; and other parts of the building were likewise adorned with his works. The convent of Mercy also had one side of its refectory adorned with an immense composition of considerable merit, by him, representing the miracle of Loaves and Fishes, and containing no less than thirty-six figures in the foreground. He died in 1700, leaving a daughter, Doña Magdalena, who followed his profession and inherited some of his ability.

*J. Garcia Hidalgo.*

Josef Garcia Hidalgo was born about 1656, but his birth-place remains uncertain. Some said that he was a native of Murviedro, in Valencia, others called him a Castilian or an Asturian. His boyhood, however, was passed in the city of Murcia, where he learned painting, at first with Villacis,

[1] Chap. xi., p. 817.

and next with Gilarte. He afterwards went to Rome, and became the scholar of Giacinto Brandi, availing himself occasionally of the instructions of Pietro da Cortona, Salvator Rosa, and other artists. By these means, and sedulous application, he had acquired considerable skill in his art, when he was compelled, by bad health, to return to Spain. Landing at Alicante, he went to Valencia, and attracted partly by the genial climate, and partly by the schools of painting, he remained there for seven or eight years. He practised his art there with great success, and having exhibited some of his works on a festival day in the convent of St. Dominic, they were lauded above those of his Valencian rivals. He painted various altar-pieces for that convent, and a large picture of the patron saint for the refectory; the Battle of Lepanto for the church of St. John's hospital, and the Martyrdom of Fray Diego Ortiz, for the convent of St. Augustine. Removing to Madrid, probably about 1674, he commenced a series of twenty-four pictures on the life of St. Augustine, for the conventual cloister of San Felipe Real, on which he seems to have worked only at intervals, for they were not finished till 1711. He assisted Carreño in several of his works, and was highly esteemed by that master. A picture which he had executed for the royal oratory, probably at San Felipe, brought him into general notice, and was especially praised by his friends. His success, and his friendship with Carreño,

is said to have awakened the jealousy of Palomino. Once or twice high words passed between them, which might have gone further but for Garcia Hidalgo's reputation as a swordsman and Palomino's consequent discretion Certain it is that the latter mentions the former in his Lives of the Painters but once, and then with a sneer.

*Book on painting.*

In 1691 he published a small work on painting,[1] containing rules for the management of the implements of the art, and some curious notices of artists, and illustrated with some anatomical plates engraved by himself. Two visits to Valencia, in 1697 and 1706, seem to have been the sole interruptions to his residence in the capital. He attained sufficient reputation there to be appointed by the Inquisition to the post of censor of pictures, and in 1703 to obtain that of painter-in-ordinary to Philip V., who likewise gave him the cross of the order of San Miguel. His latter days were passed, it is said, in the convent of San Felipe el Real, where he died and was buried, probably soon after 1711.

*S. Vila.*

Senen Vila was a native of Valencia, and studied in the school of Esteban March, where he formed an intimate friendship with his companion Conchillos Falcó. Removing to Murcia in 1678, he painted with credit for the churches and convents of that city for thirty years, and died in 1708. He was, says Cean Bermudez,

[1] Principios para estudiar la nobilisima arte de la Pintura; Madrid; 1691. The work is not mentioned even in the second edition of Nic. Antonio.

one of the last of the eminent artists of Valencia; he drew and composed well, understood anatomy, and was attentive to matters of costume and historical detail, in which he had the advantage of a knowledge of Latin and general literature. His pencil is little known beyond the walls of Murcia. The church of Sta. Isabel possessed his best works. Many also were in the royal convent of St. Dominic, and one of them represented the Count of Montfort and the patron-saint standing triumphant by the ordeal fire which consumed the heretical books of the Albigenses like tow, but played harmless around the orthodox writings of the grim preacher, like the sacred flame round the head of little Iulus,[1] and finally vomited them forth unscathed.[2] The Capuchin and Carmelite convents at Carthagena, likewise, had a few of his pictures, and one of those in the latter bore his signature and the date 1691.

*L. Vila.*

Lorenzo Vila, his son, was born at Murcia in 1683. After receiving a literary education, he studied painting with his father, and imitated his style with success. Nicolas Busi, sculptor to the King,[3] coming to Murcia, thought highly of his abilities, and employed him to make pictures from some of his sculptures, and likewise taught him to model in wax. The best picture of the younger Vila was a Holy Family with a landscape

1 Virgil Æn. ii., v. 684.

2 Tamayo Salazar; Martyrolog. Hisp., tom. iv., p. 360.

3 Chap. xiii., p. 995.

background, in the college of Sta. Fulgencio at Murcia. He died there in 1713, in priest's orders.

*Andalusia.*

In reviewing the annals of Andalusian art, it must be borne in mind that while the catalogue of artists will appear as if barren of great names, the reign of Charles II. embraces above sixteen years of the life of Murillo, and many of his finest works.[1] A few amateurs likewise remained to encourage art and direct the public taste, at Seville. The canon Don Juan de Loaysa was a tolerable painter, and subscribed to the funds of the academy established by Murillo in 1669. Don Salvador de Roxas y Velasco was likewise a contributor to that institution, and a student there, from 1670 to 1673.

*Amateur painters.*

*C. Schut el Menor.*

Cornelius Schut the younger was born at Antwerp, where he studied painting under his uncle, the elder Cornelius.[2] He probably came to Spain with his father, Peter Schut, who was in the service of Philip IV. as an engineer. Having fixed his abode at Seville before 1660, he was one of Murillo's warmest and most efficient supporters in establishing the academy of art in that year.[3] During the infancy of the institution he held the troublesome post of fiscal; in 1664 he became steward; and in 1672 and 1673 he filled the president's chair. Of these various offices, he discharged the duties with great fidelity and advantage to the society.

[1] Chap. xii., p. 852, et infra. [2] Chap. viii., p. 554.
[3] Chap. xii., p. 847.

He spared neither time nor pains in communicating instruction, and over and above his monthly subscription, he frequently made donations, to the common stock, of oil and charcoal, and sometimes paid the hire of the living model out of his own pocket. These attentions, and his amiable manners and sound judgment, won the affection of the scholars, and the respect and confidence of his brethren in authority.[1] He died in 1676. Most of his pictures were executed for private patrons, and Cean Bermudez found only one of his works in a place of public resort, a painting of the Immaculate Conception which adorned a retablo beneath the archway of the Carmona gate. Don Francisco de Bruna possessed Schut's portrait painted by himself, and Don Nicolas de Vargas, that of his father, Peter Schut the engineer, executed in water colours. His drawings much resembled, and frequently passed for, those of Murillo.

*J. de Valdés Leal.*

Juan de Valdés Leal was descended of an ancient Asturian family, and was born at Cordoba in 1630. Evincing an early taste for painting, he was placed in the well-frequented school of Antonio del Castillo,[2] which he left, however, with a style bearing no resemblance to

1 Cean Bermudez, in his Diccionario, tom. iv., p. 360, says that Schut was the last member who remained in the academy up to its dissolution whence we are to infer that it did not survive 1676. But in his Carta sobre la Escuela Sevillana, p. 71, he informs us that it was uncertain how long it continued to exist, but that probably it died with Murillo in 1682. The point is evidently doubtful, and likely to remain so.

2 Chap. xi., p. 807.

that master's. While still young, he married Doña Isabel Carrasquilla, a lady who either was already an amateur painter, or became so under the instructions of her husband. He soon afterwards removed to Seville, attracted by the wider field afforded to an artist by the ecclesiastical and commercial wealth of that city. In 1660 he was an original member of the academy founded by Murillo,[1] and was its steward till the 1st of November, when he resigned that post on being elected chief painter to the brotherhood of St. Luke, in the church of San Andres. He continued, however, to be a subscriber, and presented a quantity of lime for a wall which was being built at the expense of the society. Once more appointed, in 1663, to the stewardship, he again resigned it on the 11th of February, owing to some cause of offence, which his haughty temper was ever ready to find or invent. On the 25th of November, however, he was chosen president for five years, and actually filled the chair and tinkled the bell of authority, till the 30th of October, 1666, when he withdrew his name from the list of members. Jealousy of a rival and of his own prerogative as president, seems to have been the cause of this final rupture. A wandering Italian artist having sought permission to draw in the academy, the request was refused by Valdés, but granted by the Count of Arenales, protector

*Removes to Seville.*

*Connection and quarrel with the Academy.*

[1] Chap. xii., p. 847, note 2.

of the institution. The foreigner accordingly made his appearance, and delighted the students by his clever sketches, of which he executed three every evening, using nothing but charcoal, and a piece of bread-crumb to mark the lights and half-tints. The method, being new to the academy, engrossed so much attention and applause, that Valdés, losing all patience, turned the intruder out of doors on the fourth evening. Mortified by this ungenerous treatment, the Italian bought some canvass, and painted two pictures, representing the Crucifixion of Our Lord and the Martyrdom of St. Sebastian, which he exhibited on the steps of the Cathedral, on a feast day. They were received with acclamations by the public, which Valdés chose to consider a new insult to the academy, and proposed to revenge by taking the artist's life. His menaces, however, happily reached the ears of his intended victim, who, having sold his pictures well, lost no time in conveying himself to a distance from the presidential rapier or knife.

*Engraves the Custodia of the Cathedral.*

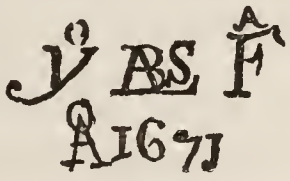
In 1668, the Chapter of Seville employed Valdés to execute four engravings of the beautiful silver Custodia, the work of Juan d'Arphe, and the pride of the Cathedral. Three of these represented different stories of the edifice, with the disastrous alterations about to be carried into effect by Juan de Segura; the fourth gave a general view of the whole. They were neatly engraved, and brought Valdés the sum of 2500 reals.

*Canonization of St. Ferdinand, and rejoicings at Seville.*

The greatest religious festival ever held in Seville took place in 1671, when Pope Clement X. granted a bull for the canonization of the holy conqueror King Don Fernando III. Archbishop Spinola and his chapter spared no expense to do honour to the pious warrior whose corpse was the most precious relique of their noble Cathedral. The artistic decorations were entrusted to Valdés and B. S. Pineda. Valdés designed the *triunfo* or catafalque, a structure of fantastic architecture, profusely adorned with statues and emblematical carvings. Erected in the centre of the church, it occupied a space about fifty-four feet square, and its top, surmounted with the effigy of the canonized hero, rose to the height of 134 feet.[1] The aisles were hung with tapestries, and with a long series of paintings, illustrating the life of St. Ferdinand. The ceremonies lasted for several days, but the principal service was held on the 21st of May, when all the nobles, and civic and religious dignitaries of Seville assembled in all their pomp and state to glorify the great saint of the city. Innumerable portraits of him painted on vellum, and poems in his praise engraved and illuminated, were showered, "in a fragrant "storm of flowers," from the vaults of the church, during the singing of the *Gloria in excelsis*. Long processions paraded the streets at noon, and in the evening by torchlight, in which

*Valdés superintends the decorations of the Cathedral.*

[1] La Torre Farfan; Fiestas de Sevilla; p. 22.

the religious orders displayed the wealth and splendour of their respective convents. Amongst the incense-breathing censers, and a forest of embroidered banners and gold and silver crucifixes, the brown-frocked Capuchins carried in triumph the sculptured effigy of St. Francis de Paula, the Carmelites, St. Albert, the white friars of Mercy, St. Pedro Nolasco, and the black Augustines, St. Nicolas of Tolentino, each saint vieing with his neighbour in the jewellery that blazed on his splendid vestments.[1] When all was over, the dean and canons intrusted to La Torre Farfan, a literary presbyter, the task of editing an account of the solemnities, which was published in 1672, at the expense of the Chapter.[2] To this work, the finest of its kind that ever issued from a Spanish press, Valdés contributed a good engraving of his catafalque, which bears his monogram  and another, the adornment of the principal portal of the Cathedral, which is signed at full length, *Jn. de Baldes Leal*, 1672.

*Visit to Cordoba.*

In 1672 he paid a visit to his native city of Cordoba, where he became acquainted with Palomino, then a youth, to whom he gave careful instructions in his art, which the biographer has gratefully acknowledged in the life of Valdés. Returning to Seville, he was employed

[1] La Torre Farfan; Fiestas; p. 317.

[2] Chap. xii., p. 842, note [1], and p. 901, note [2]. The year 1671 appears on the title page, but the licences to print are dated 1672.

by the Archbishop Spinola to paint a series of pictures of various sizes, on the life of St. Ambrose, for an oratory on the ground floor of the archiepiscopal palace, for which, and painting and gilding the carving of the oratory, he was paid the sum of 10,000 ducats.

*Works at the Hospital de la Caridad.*

In 1674 the guild of the hospital of Charity paid him 5740 reals for two excellent pictures, illustrative of the vanity of worldly grandeur. They still occupy their original place, on either side of the great door of the church, beneath the choir of the gallery. One represents a table heaped with tiaras, crowns, badges of knighthood, and other gewgaws of state, with a taper beside them, which Death, carrying a coffin under one arm, extinguishes with the bony fingers of the other hand. Round the flame of the taper are the words, IN ICTU OCULI. On the floor there is an open coffin, with its velvet and ornaments tattered and broken, and revealing a crowned and grinning corpse within. The companion piece represents a hand, holding a pair of scales, in which the sins of the world, in the form of bats, peacocks, serpents, and other symbolical creatures, are weighed against the nails, reed, and the rest of the emblems of the cross and passion of Our Lord, and found wanting. Over the sinful scale is written, NI MAS, over the other, NI MENOS. The floor is strewed with books and mathematical instruments. It was to the first of these pictures that Murillo paid the pleasant but equivocal compli-

ment, "that it was so forcibly painted that it was "necessary to hold one's nose when looking at it."[1] Valdés likewise painted and gilded the magnificent high altar of the church of the hospital, carved by the sculptor Pedro Roldan, for which he received 11,000 ducats. For the book in which the inventories of the furniture, plate, and pictures, belonging to the guild were kept, he sketched with the pen a fine and elaborate title page.

*Visit to Madrid.*

He went for a time to Madrid, in 1674. There he visited and studied in the schools of the more esteemed masters, and also the churches and royal galleries, and the Escorial. No work of his, however, of any importance remained in the capital as a memorial of his sojourn. On his return to Seville, he became, by the death of Murillo, the acknowledged head of his profession, a position which he had long striven in vain to reach. But he did not enjoy it long, for while painting, in 1690, a series of paintings for the church of the Venerables, he was seized with palsy, of which he died on the 14th of October, 1691.

*Style.*

Valdés, says Cean Bermudez, left behind him no painter of equal powers of invention, or of equal taste in drawing and colouring. He was the last of the better artists of Andalusia. Like the younger Rizi, he was impatient of labour, and hasty in the execution of his works. By some natural defect, moreover, he seems to have been incapable of finishing his pictures, and in

[1] Chap. xii., p. 900.

the few cases, where he attempted to be careful, he ended by becoming weak. His habits of painting were like those of Herrera the elder; he used long brushes, and affected bold touches, and frequently stepped backwards to observe the effect from a distance, a practice, safe, perhaps, in the studio, but apt to be disastrous on a scaffold, as Sir James Thornhill nearly proved when painting the dome of St. Paul's.

*Works at Seville.*

Seville abounds with the works of this rapid master. Besides other pictures, the Cathedral has in its chapel of St. Francis, an altarpiece representing San Ildefonso receiving the miraculous chasuble from the hands of the Virgin,[1] of which Matias de Arteaga executed an engraving. The Museum, likewise, has many of his works, rescued from the spoils of the Jeronymite convent of Buenavista, and other religious houses. Amongst the best of them is the figure of an Episcopal saint, in his mitre and crimson robe, and the Baptism of St. Dominic, a composition which contains some heads hardly unworthy of the pencil of Velasquez.

*L. de Valdés.*

Lucas de Valdés, son of Juan, and his painter-spouse, was born at Seville, in 1661, and inherited the taste of his parents. The Jesuits taught him Latin and mathematics, and his father afterwards instructed him in painting. When only eleven years of age, he engraved four plates for La Torre Farfan's description of St. Ferdinand's canonization, containing devices emblematic of

[1] Chap. xii., p. 914.

the saint's virtues, which were in no respect inferior to the engravings of his father, who may be fairly suspected of lending some assistance to his little boy. One of them bears the inscription, *Aº.* 1672 *Lucas de Baldes, Fᵗ. de edad de* 11 *Aˢ.* another has his monogram L.BS.

*Frescos.*

He afterwards took to fresco-painting, and obtained some credit by his skilful imitations of the works of Vargas and Mohedano. Cean Bermudez notices, as the best of them, one in the church of San Pablo, representing St. Ferdinand carrying in his own royal hands, a faggot to burn a heretic, who rode to martyrdom upon an ass. In 1682 he married Doña Francisca de Sandoval y Roxas, and sometime after removed to Cadiz, where he was appointed mathematical professor to the Royal Naval College. He continued, however, to use both the pencil and graver, till his death in 1724. The museum of Seville possesses a fair specimen of his skill with the former, in a picture of St. Elizabeth of Hungary, dressed in her nun's weeds, and with her ladies tending a sick man who reclines, half-naked and insensible, in a chair. The figures are well grouped, but the faces of the courtly dames are mostly fat and unmeaning. The most pleasing personage in the composition is a kneeling lady, with her fine hair braided into a long Basque *trensa* or tail. Behind them is a personage with a crown on his head, who draws aside the curtains of a bed, and discovers re-

*Picture of St. Elizabeth of Hungary.*

posing there a crucifix, from which we are to infer that the poor stranger assumed that shape after a night's rest. So late as the reign of Philip IV., the same portent occurred at Madrid in the house of the Count of Benavente, who, having taken pity on a poor man in the street one cold night, and provided him with supper and lodging, found his bed occupied in the morning by a fine crucifix, for which the chamber was immediately fitted up as an oratory.[1] Farther back there is a view of a noble conventual court; and in the foreground a little dog tears a paper on which is written, *D. Lucas de Valdés, Pintor, Sevilla.*[2] Having painted, in 1707, the portrait of Father Francisca Tamariz, in the Jesuits convent at Seville, he afterwards engraved it. He likewise engraved many other portraits, one of the most interesting of which was that, executed in his youth, of the philanthropist Mañara, the friend of Murillo, and the founder of the hospital of Charity at Seville.[3] Subjects of devotions also engaged his graver, amongst which was a picture of St. Felix of Cantilisi receiving the Infant Saviour from the arms of the Blessed Mary.

*Doña Maria and Doña Luisa de Valdés.*

Doña Maria and Doña Luisa de Valdés, daughters of Juan de Valdés Leal were also painters of some skill, especially of miniature

[1] Palomino; tom. i., p. 211.

[2] Captain Widdrington's Spain and the Spaniards, vol. i., p. 249, seems to ascribe this picture to Meneses Osorio; if so the signature must have escaped his eye.

[3] Chap. xii., p. 853.

portraits. The former died a nun in the Cistercian convent at Seville in 1730.

*F. Meneses Osorio.*

Francisco Meneses Osorio was a disciple of Murillo, and the happiest of the many imitators of that great master. From 1666 to 1673 he was one of the most industrious students in the academy, and in 1668–9 he filled the post of steward in the institution, to which he also presented a picture of the Immaculate Conception, painted by himself. He lived at Seville, pursuing his profession till his death, soon after 1700. Many of his works were executed with the assistance of Juan Garzon, his fellow disciple, who died in 1729. The church of St. Martin at Seville possessed a good picture by Meneses Osorio, representing St. Elias in the desert comforted by a ministering angel. At the hospital at Cadiz, in the high altar of the chapel, may be seen four of his works, three of them representing saints, and the fourth, a Guardian angel leading a child, borrowed from his master's picture on the same subject at Seville.[1] He likewise added the glory and hovering cherubs to the Marriage of St. Catherine, the work which cost Murillo his life.[2] Cean Bermudez possessed a picture of some children by Meneses, which was often taken for a work of his master, and there is no doubt that many pictures now ascribed to Murillo were in truth painted by his scholar.

*J. Garzon.*

[1] Chap. xii., p. 880.

[2] Id., p. 887.

*P. Nuñez de Villavicencio.*

Pedro Nuñez de Villavicencio was born at Seville in 1635, of an illustrious family, which was so numerous that Charles II. was wont to say, "it was not a family, but a nation."[1] Early in life, he became a scholar of Murillo, and displayed great fondness and talent for painting, which he continued to practise through life with so much diligence, that, although only an amateur, he earned a distinguished place amongst the artists of Spain. Becoming a knight of the order of St. John of Jerusalem, he went to Malta, and resumed his artistic studies under the direction of Matias Preti, known as Il Calabrese, likewise a member of the order. On his return to Seville, he joined the academy and renewed his relations with Murillo, with whom he lived in habits of constant intercourse and friendship, until the great painter expired in his arms.[2] He afterwards went to Madrid, and presented to Charles II. a picture of ragged boys, in which he imitated the style, and caught much of the spirit, of his master. Placed in the gallery of Zarzuela, it afterwards adorned the new palace of the Bourbons. To the Count of Monterey he presented another picture of a similar class; and his works of this kind obtained so much notice at the capital, that Luca Giordano, who was ambitious of vieing with every distinguished painter on his own peculiar ground, is said to have painted a group of tur-

[1] Palomino, tom. iii., p. 674. [2] Chap. xii., p. 888.

bulent urchins in imitation of his style.[1] Having filled several eminent posts in the service of the King and of the Grand Master, he died at Seville in 1700. The Carmelite convent in that city was reputed to possess some pictures by him, on passages from the life of the Blessed Virgin. He painted portraits with great fidelity and vigour; and one of his best was that of Archbishop Ambrosio Ignacio Spinola of Seville, which has been engraved, and is now in the possession of Don Aniceto Bravo.[2] The artist's own head, finely sketched in Indian ink, was amongst the drawings of Cean Bermudez. The Royal gallery of Spain has a large picture by him,[3] perhaps his gift to Charles II., representing two boys wrangling over the dice which they are throwing upon an old cloak spread on the ground. Behind them there is another youngster, who slyly abstracts a portion of the copper stakes, and a girl taking care of a child; and in the background there is a landscape with figures. The upper part of the picture seems to have been added by a later hand.

*G. de Bobadilla.*

Geronimo de Bobadilla was a native of Antequera, and a scholar of Zurbaran, at Seville. He joined the academy in 1666, and remained a member till 1672. Dying in 1680 at Seville, he left a large collection of studies, drawings, and models, and a collection of sketches by various masters. Many of his works were in the con-

[1] Chap. xiii., p. 991. [2] Chap. ix. p. 580. [3] Catalogo, No. 61.

vents. They were generally pictures of a moderate size with small figures, and were painted with so much delicacy and care, and so highly varnished, that Murillo, who was one of Bobadilla's employers, said they seemed as if under glass.

*M. Correa.*

Marcos Correa was a scholar of Bobadilla, and a member of the academy from 1667 to 1673. His subjects were not of a lofty description, but were chosen from the minor matters of still life, such as papers, books, ink-stands, and other trifles, arranged on a table. He painted them, however, with a Dutch-like care and truth.

*J. Antolinez.*

Josef Antolinez was born at Seville in 1639, and there acquired considerable skill in painting, but in what school, is not known. His best works being landscapes with small figures, he may possibly have benefited by the instructions of Iriarte. Removing to Madrid, he entered the school of Francisco Rizi, in which he was considered one of the best colourists. But his haughty temper and sarcastic humour were constantly embroiling him with his companions; and Palomino has recorded some of his unpleasant speeches addressed to Cabezalero and Coello, of which the ill nature is far more apparent than the wit. When his master, Rizi, was busied in preparing some new scenery for the theatre at Buenretiro, he chose to talk of him as a painter of foot-cloths—an expression which a kind friend duly repeated to its object. Rizi

immediately administered a wholesome practical rebuke, by commanding the attendance of Antolinez on his Majesty's service, and ordering him to execute a piece of painting in distemper. The unlucky wag, being quite ignorant of the mode of setting about it, and too proud to confess it, wrought for a whole day, at the end of which he had merely spoiled a large piece of canvass. "So, sir," said Rizi, quietly, "you "see painting foot-cloths is not so easy after "all;" and turning to his servant, added, "here "boy, take this canvass and carry to the cistern "to be washed." Like Cano the fan-painter,[1] Antolinez valued himself on his skill in fencing, and always kept a pair of rapiers in a corner of his studio. A conflict, at the house of a master of arms in the Calle de los Caballeros de Gracia, with an antagonist who was more than his match, threw him into a fever, of which he died in a few days, in 1676. He lived, says Palomino,[2] at the Puerta del Sol, and was buried in the neighbouring church of San Luis. The Queen of Spain's gallery possesses a specimen of his larger works in a picture of St. Mary Magdalene in ecstacy, upborne by a group of angels.[3] The composition is well arranged, and the colouring fine, but the countenance of the saint is perhaps too woebegone for her triumphant position.

1 Chap. xiii., p. 1044. 2 Pal., tom. iii., p. 573.
3 Catalogo, No. 543.

*F. Antolinez Sarabia.*

Francisco Antolinez Sarabia[1] was born at Seville about 1644, and was the nephew of Josef Antolinez. Having studied for the legal profession, he entered the school of Murillo, and joined the academy as an amateur of painting, in which he displayed considerable skill, and became, like his uncle, a pleasing colourist. In 1672 he went to Madrid to that relative, and was with him when he died four years afterwards. Thinking the profession of a lawyer more dignified than the business of an artist, he commenced *pretendiente*[2] at court, and obtained a provincial judgeship, which his peculiar temper did not long permit him to retain. Nothing daunted, however, he returned to lay siege to the ears of ministers and great men, and while he pined in their antichambers, supported himself by painting in secret, and sending his productions out to be sold in places of public resort. His patrons proving hopelessly deaf, he returned to Seville and practised both as an advocate, and as a painter of small compositions on religious subjects. But his wife unfortunately died, and that event enabled his restless mind to gratify itself by a new change. Having determined to forsake the legal for the priestly robe, he returned once more to Madrid, to take holy orders. But he died before the transformation was effected,

[1] Palomino, tom. iii., p. 675, erroneously calls him F. Ochoa Meruelo y Antolinez, a mistake which Cean Bermudez was enabled to correct by two of the artist's autograph signatures which fell into his hands.

[2] Chap. ix., p. 681.

and at last found a permanent resting-place in the church of San Millan, in 1700. He was, says Palomino, in spite of his strange temper and unsettled habits, a man of large erudition and great powers of memory, and had an apposite quotation on his tongue, for every incident or subject that could occur.[1] His pictures are generally small, and sometimes painted on copper. Palomino saw a little composition of his at Madrid, representing the Blessed Virgin in Egypt, engaged with some pious women in washing her Divine Infant's clothes, which he confesses that he took for a work of Murillo, and valued at one hundred crowns,[2] an admission as creditable to the biographer's candour as to the skill of Antolinez.

*M. Arteaga.*

Matias Arteaga y Alfaro was the son of Bartolomé Arteaga, an engraver of some repute at Seville, in the reign of Philip IV. With a view of practising painting, as well as his father's profession, he entered the school of his fellow-citizen Valdés Leal, where he became a tolerable artist. He was a member of the academy from 1660 to 1673, its secretary in 1666, and its consul three years afterwards. His pictures were usually taken from the life of the Virgin, and having a taste for architectural drawing, he generally introduced views of streets, palaces, or gardens, as backgrounds. The best of his works were two altar-pieces in the conventual church of San

[1] Palomino; tom. iii., p. 676.

[2] Id., p. 675.

Pablo. The graver, however, was the artistic weapon by which he achieved the greater part of his reputation. He has already been noticed as having engraved various works of the younger Herrera,[1] and Valdés;[2] and he likewise made an etching of St. Dominic from a drawing by Alonso Cano. For La Torre Farfan's account of the festival in honour of St. Ferdinand, at Seville, he engraved the picture of that royal champion of orthodoxy, which was probably the first print ever made from a work of Murillo. Of the many other plates which he furnished to the same volume, the most interesting are the views of the Giralda dressed out in flags and streamers, and of the interior of the chapel-royal. He afterwards executed a series of fifty-eight plates on the history of San Juan de la Cruz, the first barefooted Carmelite, and confessor of Sta. Teresa and her nuns, a holy man who was frequently favoured with interviews with our Saviour, and who, on one of these occasions, made an uncouth sketch of the Divine apparition which was long revered as a relique at the convent of the Incarnation at Avila.[3] He also engraved various Virgins, and many of the sacred images in the church at Seville. From such august subjects, however, he did not disdain to stoop to the lower walk of

[1] Chap. xii., p. 937. [2] Page 1100.

[3] Historia del Venerable Padre Fr. Juan de la Cruz, por Fr. Geronimo de San Joseph; 4to. Madrid, 1641; p. 186, where may be seen an engraving of the incident, by Herman Panneels.

the heraldic engraver, and he executed a neat plate of the arms of the family of Arze, for a book dedicated to a member of that house, and published in 1695.[1] His works are usually signed with his name at full length, and sometimes in a contracted form thus, *Ar.ª f.ª* He died at Seville in 1704. Francisco Arteaga, his brother, was likewise an engraver, and executed two plates of emblems for La Torre Farfan's book.

*F. Arteaga.*

Josef Lopez was a scholar and imitator of Murillo, and painted a picture of St. Philip, with great resemblance to his master's style, for the convent of Mercy. His son, Cristobal, was a painter somewhat superior to the third-rate artists who remained to Seville at the beginning of the eighteenth century. He painted much for the American market, and left, in fresco, in the church of All Saints, a giant St. Cristopher and a Last Supper. He died in 1730.

*J. Lopez.*

Ignacio de Leon Salcedo was a scholar of Valdés, and studied in the academy of Seville in 1666–7. He imitated the style of his master, and his best work was in the convent of Mercy, and represented San Pedro Nolasco correcting the novices of his order.

*I. de Leon Salcedo.*

Juan Carlos Ruiz Gixon was a disciple and imitator of the younger Herrera, and flourished at Seville about 1677.

*J. C. Ruiz Gixon.*

Cristobal de Leon, a scholar of Valdés

*C. de Leon.*

[1] Compendio de la nobilissima fundacion y privilegios del Colegio mayor de S. Clemente, por el Dr. D. Salvador Silvestre de Velasco y Herrera; 4to. Sevilla, 1695.

Leal, painted eighteen portraits of venerable priests, and some adornments in distemper, for the church of San Felipe Neri, by which he proved himself, says Cean Bermudez, one of the best artists of Seville after the death of Murillo and Valdés. He died in 1729.

*E. Marquez.*

Esteban Marquez, a native of Estremadura, was nephew and scholar of Marquez Joya,[1] and a still more successful imitator of Murillo. On the death of his uncle, he painted for the American market, but not having the dashing facility of hand required for a business on which labour was thrown away, he was so much laughed at by his companions of the Feria,[2] that he retired in disgust to his native province. Want of employment, however, compelled him to return to Seville, where patience, diligence, and superior ability in time enabled him to have the laugh on his side. Even of the scholars of Murillo, Meneses Osorio alone excelled him in catching the tone and manner of the great painter of Seville. The hospital of La Sangre has a series of Apostles painted by him, and the Museum, a picture of St. Joseph with the Infant Saviour, a charming work, which many connoisseurs in London and Paris would confidently ascribe to the pencil of Murillo. He died at Seville in 1720.

*C. de Torres.*

Clemente de Torres was born at Cadiz about 1665, and became the scholar of Valdés Leal at

[1] Chap. xii., p. 942. [2] Id., p. 829.

Seville. He lived for some years in that city, and became distinguished as a painter of frescos, in which, as well as in his easel pictures, he displayed great brilliancy of colouring. Of the former, some of the best were in the convent of San Pablo; of the latter, three, representing the St. Johns and the Virgin of Bethlehem, adorned the church of the friars of Mercy. He was at Madrid in 1724, when he wrote a sonnet, of no great merit, in praise of Palomino, which that author prefixed to his book, gratefully describing the writer as "a distinguished professor "of painting, and a laurelled scholar of the "Muses." Returning to Cadiz, Torres died there in 1730. In the church of San Felipe Neri there, he painted, on the arch of the principal chapel, a fresco representing the Eternal Father. At Seville, pictures of the four Evangelists, by him, richly coloured and elaborately finished, adorn the collection of Don Juan Govantes.[1]

*A. Garcia Reynoso.*

Antonio Garcia Reynoso was born at Cabra about 1623, and studied painting in the school of Sebastian Martinez at Jaen. He afterwards went to Andujar, and there painted a large picture of the Holy Trinity, the Virgin, St. Joseph, St. Francis de Paula, and other saints, for the church of the Capuchin friars. His chief business, however, lay in painting and gilding altars, and designing their decorations. Removing to Cordoba, he made designs for the carvers

[1] Chap. ix., p. 580, note [3].

and goldsmiths, and finally died there in 1677, leaving some indifferent pictures in the Capuchin and other convents of the city. For Don Antonio de Ayala, a gentleman of Linares, he painted a picture of the Chastity of Susanna, which was so well executed, that when it was put out to dry in the open air, a sparrow made repeated attempts to perch on the stonework of the maligned matron's bath. In spite, however, of this story, and other merits urged by Palomino,[1] Cean Bermudez pronounces Garcia Reynoso a bad painter and a worse architect.

*J. de Alfaro.*

Juan de Alfaro y Gamez, son of Franciso de Alfaro an accomplished gentleman of Cordoba, was born there about 1640. Evincing when a boy a predilection for drawing, he was placed first in the school of Agustin del Castillo, and afterwards sent to Madrid, to study under Velasquéz. Although he cannot long have enjoyed the instructions of that great artist, he acquired considerable skill in portraiture, and returned to Cordoba before he was twenty years old, with a style sufficiently improved to astonish the connoisseurs of that quiet city. Priors and still higher dignitaries loaded him with orders. He had the honour of painting the portrait not only of Don Juan de Alarcon, bishop of the diocese, but also of his predecessors in the see, for a hall in the episcopal palace, called the hall of bishops. The deceased prelates were painted from a col-

[1] Palomino; tom. iii., p. 586.

lection of venerable daubs, and the new series was praised to Palomino, as not unworthy of Vandyck.[1] The Franciscan friars employed him to execute for their cloister a number of pictures illustrating the life of St. Francis; and it was his ostentatious method of inscribing his name upon these works, that drew upon him the pleasant rebuke, already recorded, of his former master, Castillo.[2]

*Settles at Madrid.*

Marrying Doña Isabel de Heredia, he once more returned to Madrid. There he painted two altar-pieces, one of which represented a Guardian angel, for the church of San Isidro el Real. But an attempt being made, soon after, to reassert the right of taxing pictures, he threw aside the pencil in disgust, and retired to the provinces, as an administrator of crown property. How long he remained in this seclusion, Palomino does not inform us. But during the continuance of it, we are told that he abjured the name of artist, and that if any one inquired at his door, if a painter lived there, his servants were directed to answer no. When the case had been decided by the tribunal, and the cause of art had triumphed over the usurpations of the exchequer, he returned to the capital and for awhile lived in the house of the Regidor, Don Pedro de Arce, knight of Santiago, for whom he painted many pictures. Amongst these were copies of a series of works on the life of San

[1] Palomino; tom. iii., p. 590.

[2] Chap. xi., p. 809.

Cayetano, by Andrea Vaccaro, brought from Naples by Don Cristobal de Ontañon, and excellent portraits of Arce himself, and his wife, Doña Antonia de Arnolfo. The Regidor, being a lover of literature as well as of art, his house was frequented by all the literary and scientific men of Madrid; and Alfaro had opportunities of gleaning much curious information respecting Becerra, Cespedes, Velasquez, and other artists, notices of whom fell, with his other papers, into the hands of Palomino. He also pourtrayed many of his distinguished contemporaries, and amongst others, Calderon de la Barca, who had long since broken his Prospero's wand as a dramatist, and retired to sing anthems as a canon at Toledo. Alfaro's portrait of this celebrated writer, was in due time hung over the poet's tomb in the church of San Salvador at Madrid.

*Friendship of the Ad. of Castile.*

The Admiral of Castile, taking a fancy to Alfaro, admitted him to terms of great familiarity, and employed to paint many works for his noble palace. He likewise made him the keeper of his picture gallery, a charge in which Alfaro had, as an assistant, one Diego Ungo, an expert picture-cleaner, who wrought under his directions, while he himself retouched such pictures as required restoration.

*Visit to Cordoba.*

Becoming a widower in 1675, Alfaro obtained the Admiral's permission to divert his grief by paying a visit to the scenes and friends of his youth. He accordingly went to Cordoba with

Don Gaspar de Herrera, judge of the province, of whose daughter, a nun in that city, he painted several portraits. Palomino, then a young student of theology, formed his acquaintance at this time, and found him friendly and courteous in his manners, and liberal in his offers of assistance, if he wished to seek his fortune in the capital. They became intimate enough for Palomino to ask Alfaro what he thought of Castillo's sarcastic inscription on his picture, *Non pinxit Alfaro.* "I think," replied the sufferer by the jest, "that it was a great "honour for me, who was then a beardless boy, "to be treated as a rival by so able an artist." Alfaro, during this visit to Cordoba, painted several portraits of the family of Don Juan de Morales, who was so much pleased with them, that he made him a present of a fine horse when he returned to Madrid in 1677.[1]

*Loses the favour of the Admiral.*

Meanwhile the adherents of the Queen Dowager having been driven from court by Don Juan of Austria, the Admiral of Castile, who was an influential member of the party, was ordered to retire to his town of Medina de Rioseco,[2] a few days after Alfaro's arrival from Cordoba. Banished from all that made life supportable, his palace, his garden, and his pictures, to a dull castle in a desolate plain, the discom-

1 Palomino, tom. iii., p. 1, says, 1676; but as the disgrace of the Admiral of Castile, with which he connects Alfaro's return, did not occur till 1677, it is probably an error of memory.

2 Dunlop; Memoirs of Spain, vol. ii., p. 119.

fited grandee sought to secure, at least, a companion for his solitude, and summoned his favourite painter to attend him. But Alfaro had formed a love engagement at Cordoba, and refused to be led into captivity, a refusal which the banished lord never forgave. Two years, however, elapsed before the painter could wind up his affairs at Madrid, and even in 1678 he left behind him various unfinished pictures to be completed by Palomino. In that year he returned to Cordoba, and married Doña Manuela de Navas y Collantes, a lady of ancient lineage, and took up his abode in that city. There he found no lack of employment, and was employed to paint a new monument for the Holy Week, for the Cathedral, and also the portrait of the Bishop Alonso Salizanes. Falling, however, into ill health and low spirits, he grew weary of Cordoba, and returned to Madrid in September 1680. Nothing, however, but misfortune awaited him. Finding that his old patron, the Admiral of Castile, had returned from banishment, he went to pay his respects to him, but was denied admission to his presence. He could obtain no employment for his pencil, although he even sought for it amongst the picture dealers. His wife and himself being both ill at the same time, a fire broke out in a lower floor of the house where they lived, and they were nearly burned to death in their beds. These concurrent calamities were at last crowned by his death, which happened in No-

*Second Marriage.*

*Death.*

vember 1680, and was suspected to have been hastened by poison. To his unrelenting patron, the Admiral of Castile, the poor man bequeathed a picture, in token of his attachment, and to obtain his intercession with the saints. The legatee refused to accept the legacy, but graciously promised that the testator should have the benefit of his prayers, a promise less ludicrous than it at first sight appears, for the ancient Lothario became in the end a devotee, and erected a nunnery on the site of his private theatre.[1]

*Merits as an artist,*

"Had Alfaro," says Palomino, "applied himself with greater ardour to study, he might have been one of the first of artists,"[2] a degree of praise in which Cean Bermudez is not disposed to concur. According to the latter critic, his drawing was careless and inaccurate, and in a certain taste for colouring lay his whole merit as an artist. He was a man of some literary abilities, and is said to have written verses. A specimen of his lapidary Latin may be seen in his epitaph for Velasquez,[3] in which he seems to have been assisted by his brother, Henrique Vaca de Alfaro, a physician and a poet.[4] His notes on the life and works of

*and man of letters.*

1 Dunlop; Memoirs; vol. ii., p. 178, note 1.

2 Palomino; tom. iii., p. 594. 3 Chap. ix., p. 670.

4 He wrote a book called Lira de Melpomene, a cuyas armoniosas voces y dulces aunque funestos ecos oye atento el Dr. Henrique Vaca de Alfaro la tragica Metamorphosis de Acteon y la escrive; 8vo. Cordoba, 1666. There was another physician of the same name, who wrote a work on surgery, Proposicion Chirurgica en las dos vias curativas de heridas de cabeza; 4to. Seville, 1618, whom Nic. Antonio, Bib. Nova, tom. i., p. 564, supposes to have been the father of Dr. Henrique, an error which a reference to Palomino would have enabled his editor to correct.

Velasquez were collected and arranged by this Doctor Henrique, in a manuscript volume, which Cean Bermudez, who possessed a copy of it, pronounces equally "prolix and impertinent." But it is much to the honour of the busy painter, that he was the means of preserving the essay of Cespedes on ancient and modern painting.[1] Having found it in manuscript, he copied it fairly into a book, which he dedicated to the tasteful Duchess of Bejar,[2] and probably intended to publish. Of this a transcript came into the hands of Cean Bermudez, by whom it was finally given to the world.

*A. A. Palomino de Castro.*

Acisclo Antonio Palomino de Castro y Velasco, the Vasari of Spain, was born at Bujalance in 1653. His parents, Barnabé Palomino and Doña Maria Andrea Lozano, were in good circumstances, and when their son was still a child, took up their abode at Cordoba, for the sake of his education. He was sent betimes to school, and spent his youth in studying grammar and philosophy, theology and jurisprudence. Like greater artists, however, he felt an early attraction towards the pencil, and he had already amused himself by copying prints and drawings, before Valdés Leal visited Cordoba in 1672.[3] Some of these productions being shewn to that painter, he encouraged him to proceed in the career of art, and during his visit bestowed so much time and

1 Chap. vi., p. 327. 2 Chap. xiii., 966. 3 Page 1097.

pains on his instruction, that Palomino used to call him his only master. Alfaro coming to Cordoba in 1675, likewise gave him some hints for his guidance, and counselled him to repair to Madrid. This advice he followed in 1678, after he had received minor orders from Bishop Alarcon of Cordoba. At that time he had already made so much progress in his artistic studies, that Alfaro intrusted him with the completion of certain works which he himself, impatient to embrace his second bride, had left unfinished in the capital.

*Visit to Madrid.*

Arrived at Madrid, Palomino is said to have entertained the design of proceeding to Rome to take full orders, and seek for preferment in the church. The allurements of art, however, triumphed over the superior dignity of the priesthood, and he finally chose to be a painter. Letters given him by Alfaro introduced him to the artists of the capital, and he soon obtained the notice of the court-painter, Carreño. Having already paid some attention to the mathematics, he went through a new course of study in that branch of science under Father Jacobo Kresa, at the Imperial College. At the death of his friend Alfaro, in 1680, he was appointed by his will to finish the pictures which that painter had left on the easel. Amongst these were a portrait of Don Joseph Iñeguez de Abarca, Abbot of Roncesvalles, and a picture of the Entombment of Christ, for the church of Our Lady of the

Holy Spring,[1] where disordered livers found a cold water cure, at Cordoba.[2]

*Marriage.*

Palomino soon afterwards married Doña Catalina Barbara Perez, daughter of the envoy to the Swiss Cantons; and being appointed to the honorary post of Alcalde of the Mesta, or overseer of the wandering flocks, obtained by that means the rank of nobility. In 1686 he was chosen, with the King's permission, by Claudio Coello, as his assistant in painting in fresco the ceiling of the Queen's gallery at the Alcazar. The subject was the loves of Cupid and Psyche; and the two artists having executed a portion of it together, the court painter was so well satisfied with the abilities of his coadjutor, that he soon returned to his own previous labours at the Escorial, and left him to complete the work alone. This task Palomino accomplished with perfect success, and with the entire approval of the King, and the critics in waiting.

*Made painter to Charles II.*

In 1688 he was appointed painter to the King, without salary, and in 1690 he designed the triumphal arches and other edifices erected to do honour to the bridal entry of Queen Mariana of Neuburg. Two years afterwards he had to mourn the death of his friend Coello, and, in common with other painters, the extinction of all hope of promotion by the arrival and immense success of Luca Giordano. He, however, gained the friendship of the Neapo-

[1] Palomino, tom. iii., p. 594. [2] Chap. xiii., p. 1039.

litan, by assisting him in arranging the order and treatment of the subjects with which the monks of the Escorial fatigued even his vigorous imagination. In 1693 he designed a series of adornments which were executed by one of his scholars, and under his direction, in the court of the hospital of Good Success. And in 1696, Charles II. and Queen Maria of Neuburg having determined to allow themselves a pair of calesins, or light carriages, for rural excursions, he was employed to adorn the panels of these vehicles with mythological paintings, which he executed with great care, and afterwards described in his book with yet greater unction and diffuseness.[1]

*Visits to Valencia;*

Invited to Valencia in 1697, he lived there for three or four years, with the exception of a short visit to Madrid in 1698, on being promoted to the place of salaried painter to the King. His principal works at Valencia were a number of feeble frescos on the walls and dome of the church of San Juan del Mercado, and on the dome of the chapel of Our Lady of the Forsaken. He likewise furnished some works in fresco, and an altar-piece in oil representing the Confession of St. Peter, to the Sagrario of the Cathedral. During his stay in the city, he lived on familiar terms with the artists, especially with the scholarly Victoria, and with Conchillos Falcó, in whose company he made several tours and pilgrimages, and met with

[1] Palomino, tom. ii., p. 242.

some adventures which were commemorated by the humorous pencil of the latter.[1] Returning to Madrid in the first or second year of the eighteenth century, he went to Salamanca, and there, in 1705, he finished the fresco adornments, representing the Church-militant, on the dome of the convent of St. Esteban. During the long war of the Succession, his life seems to have been principally passed at Madrid, in preparing his voluminous work on art.

*Granada,*

In 1712 he was at Granada, clothing the dome of the Sagrario attached to the fine convent of the Carthusians, with a fresco, which is probably one of his best works in that style. It represents the glory of the celestial regions, and St. Bruno in the midst, enacting the part of Atlas or the Duke of Lerma,[2] and supporting the world on his back. The year following, he paid a visit of a few months to his native city of Cordoba, unvisited for thirty-five years, and painted five pictures for the high-altar of its Cathedral. Restored once more to the capital, in 1714 he superintended the decorations used at the obsequies of Queen Maria Louisa of Savoy, first wife of Philip V., and in 1715 he brought out the first volume of his long-meditated book, with a title page engraved by himself. The second volume, twice as large as its predecessor, and containing the lives of the Spanish artists, did not appear till 1725. The first of these folios was

*and Cordoba.*

[1] Page 1073.

[2] Chap. vii., p. 415.

dedicated to the imperious Queen Isabella Farnese, successor of the lady whom he had assisted to entomb; the second to the ephemeral boy-King Louis I., who strutted his short hour upon the stage, after the abdication of his father, Philip V.

*Visit to Paular.*

A visit to Paular, to paint the dome of the Sagrario of the Carthusians there, in 1623, was the last occasion on which Palomino seems to have left Madrid. He resided there for some months, and whilst lodging under the wing of St. Bruno, was seized first with erysipelas in his right leg, and afterwards with a tertian fever, which impeded for a while the progress of his work, and seems to have impaired his general health. His wife dying in 1725, he returned to the church, his first love, and received priests' orders. But he did not long enjoy them, for he died the year following, and was buried on the 13th of August, beside his wife, with great pomp, in the conventual church of the third order of St. Francis at Madrid.

*Merits as an artist.*

Palomino occupies an important place amongst the artists of Spain, as their learned and laborious historian. His great theoretical knowledge of art led, in practice, to but poor and impotent conclusions. His was the fate which has attended all the lettered painters of the Peninsula; he was surpassed by men who possessed no learning at all. He was as inferior in power to his contemporary Valdés Leal, as Carducho was to Velasquez, Pacheco to Herrera, or Cespedes to

Roelas. In general effect his frescos are feeble and poor, although a graceful angel may here and there be found in his vast work in the church of San Juan del Mercado at Valencia, or a finely drawn saint, in the Chartreuse of Granada. His oil pictures have sometimes considerable merit as compositions, but both in the colouring and expression, they are cold and feeble. The finest work from his easel in the Queen of Spain's gallery represents the Immaculate Conception,[1] the young Virgin, with the usual "cheeks of roses, locks of amber,"[2] standing on clouds, and surrounded with lovely cherubs, a subject to which the pencil and the fancy recur with ever new enthusiasm and delight.

*As an author.*

Although Palomino owes his fame to the pen, his mere literary rank is not perhaps higher than that which he holds amongst artists. Great elegance of style was rarely attained in the seventeenth and first half of the eighteenth century by writers on art, who were generally professional men, desirous of telling what they knew about their own business, and not very solicitous as to the dress in which their knowledge was to appear. Compared with authors of his own class, the Cordobese painter maintains a respectable place. His two folios[3] are larger and

[1] Catalogo, No. 521. [2] Daniel; Complaint of Rosamond.

[3] El Museo Pictorico y Escala Optica, 2 tom., fol., Madrid, 1715-24. The first volume is entitled Teórica de la Pintura en que se describe su origen, essencia, especies, y qualidades con todos los demas accidentes que la enriquecen é ilustran, y se prueban con demonstraciones mate-

proportionably more tedious than the quartos of Gutierrez de los Rios,[1] Butron, Carducho, and Pacheco, but in literary merit, he is at least the equal of those writers. As a biographer he writes with the simplicity, and honest garrulity of Vasari, and he is certainly much more entertaining than polite Malvasia or ponderous Sandrart, Soprani at once dry and inaccurate, or Orlandi and Dominici, whose volumes afford evidence that prolixity and conciseness, in skilful hands, may become equally wearisome.

*Notice of his book.*

The Pictorial Museum, or didactic portion of Palomino's work, is divided into nine books, called after the nine Muses. Of these the first and second contain a disquisition on the origin, end, and dignity of the art of painting, and the third a number of mathematical problems and

maticas y filosoficas sus mas radicales fundamentos. Of the second volume the first part is called Practica de la Pintura, en que se trata del modo de pintar á el olio temple y fresco, y de la perspectiva comun, &c.; the second, El Parnaso Español Pintoresco Laureado, con las vidas de los Pintores y Estatuarios eminentes Españoles, y de aquellos extrangero ilustres que han concurrido en estas provincias. They form three volumes of about an equal size, and I have in all cases referred to the second part of tom. ii. as tom. iii.

1 Noticia General para la estimacion de los Artes en que se conocen los liberales de las que son mecanicas y serviles, con una exortacion a la honra de la virtud y del trabajo contra los ociosos, y otras particulares para las personas de todas estados; por el L. Gaspar Gutierrez de los Rios, professor de ambas derechos y letras humanas, natural de la ciudad de Salamanca; dirigido a Don Francisco Gomez de Sandoval y Roxas, Duque de Lerma, &c.; 4to. Madrid, 1600; with title page and 15 preliminary leaves, pp. 340, and 5 leaves of contents, &c. A rare volume, (containing, however, but little information,) which until now I have been unable to meet with.

theorems useful to the draughtsman; the fourth treats of drawing and anatomy; the fifth of colours; the sixth, seventh, and eighth of composition and perspective; and the ninth of some of the author's own works, and of various valuable secrets for the manufacture of colours. The two first books contain nearly all the passages which a modern inquirer after literary curiosities would consider worthy of notice. The opening chapters prove that in Spain under Charles II. men wrote, thought, and painted, less powerfully, perhaps, but not less devoutly than their predecessors in the days of Philip II.

*Ideas on the origin of painting.*

Like Pacheco, Palomino finds the origin of painting in the grey dawn of time, and designates Him who said "let there be light" the "sovereign "and most perfect painter." But in the subtlety with which he spins his webs of analogy, he far transcends the writer of Seville. As the ancient fathers, dividing man's intellectual nature into three parts, memory, understanding, and will, saw in these three parts a reflection and evidence of the triune godhead, so Palomino traced in his own noble art an emblem of the great work of redemption. Man, the image of his Maker, being destroyed by the fall, "the supreme Arti-"ficer," he says, "condescended to restore the "likeness by the brilliant colouring of his incar-"nation, and to retouch it with the rich purple "of his precious blood, washing it with the "waters of baptism, varnishing it with divine

" grace, and adding the final lustre by means of " the sovereign sacrament of the Eucharist."[1] In the various styles of painting, also, he sees a type of those spiritual transitions through which the soul is said, by divines, to pass between the cradle and the grave. Painting in distemper is the natural state; fresco painting is the state of grace; while oil painting is that glorious condition in which they are found, who, like the wise virgins, appear with well-trimmed lamps, at the coming of the celestial bridegroom.[2] Passing in due time to his own side of the deluge, and the region of written history, he enriches his pages, as most of his predecessors have done, with large extracts from the thirty-fifth book of Pliny. Amongst the ancient masters of his art, he gives the preference to Pamphilus, the master of Apelles, partly perhaps because, like himself, he was well versed in mathematics.[3] He asserts the existence of painters in Spain at a very early period, on the strength of the mysterious picture of turbaned warriors found by Don Roderick in the enchanted tower, and of the many portraits which have been handed down of the dishonoured daughter of Count Julian.[4]

*Rights of artists.*

For these puerilities, however, he atones, by the care which he has bestowed in collecting information with respect to the rights, privileges, and immunities of his art. He has recorded with great

1 Palomino; tom. i., p. 9.
2 Id. p. 10.
3 Id., p. 20.
4 Id. p. 22.

precision the various cases in which a duty on pictures had been claimed by tax gatherers, and resisted by artists, and the judgments that had been given in favour of the pencil.[1] And he chronicles with grave complacency the opinions of various churchmen, learned in the canon law, that while base mechanical pursuits were forbidden, the noble art of painting might lawfully be practised, on days of religious festival.[2]

*Miraculous images.*

He is, of course, a devout believer in miraculous images and effigies of all kinds. He honours, as the most precious trophies of art, the holy kerchiefs, preserved at Rome and Alicante, and stamped with the impression of Our Saviour's face, and the winding-sheets revealing the print of his divine form, adored at Turin and Oviedo.[3] For the purpose of furnishing artists with a list of authentic models, or led away perhaps by his own enthusiasm, he gives the history of many of the most celebrated images of Europe and America. Thus he relates how a Christian and a Jew, labouring in a vineyard together, disputed about the Messiah, until the Jew, losing patience, exclaimed that "he would believe in "Christ if he would emerge from that vine-"stock," which forthwith became a crucifix before his face, and was afterwards adored in the church of San Benito el Real at Valladolid.[4] He also tells how at Sumacarcel, in

[1] Palomino; tom. i., 108-112. [2] Id. p. 97. [3] Id. p. 104-5.
[4] Handbook; p. 636.

Valencia, on the death of a devout lady, the wax, dropping from a taper that burned before her coffin, shaped itself into a crucifix, and was treasured as a relique.[1] Of the effigy of the Blessed Virgin, he relates that it was found, sometimes in an agate, sometimes in a fragment of crystal, sometimes in the root of a lily;[2] and that the breast of one of her pictures poured forth blood and milk, when a plundering soldier attempted to remove a jewel which sparkled there.[3] To encourage piety amongst his brethren of the pencil, he reminds them, how a painter, employed by Sta. Teresa to paint Our Lord at the column, as she had beheld him in a vision, after failing in expressing the lady abbess's ideas, at last found his unsatisfactory picture suddenly finished, with the greatest perfection, by the shadowy pencil of some angel artist. This work, which was preserved in the nunnery of St. Joseph at Avila, having, spite of its miraculous origin, fallen into decay, Francisco Rizi was employed to repair it about 1670. When he had completed the task, he went, with one of his scholars, to look over the reliques in the convent, and paused with peculiar devotion at a finger of Sta. Teresa, enshrined in a viril. To the astonishment, however, of the sisterhood, both artists declared that they saw no finger, but two small images of the Virgin and Sta. Teresa, a miracle of which they gave sufficient proof by retiring to separate

[1] Palomino; tom. i., p. 208. [2] Id. p. 214-5. [3] Id. p. 204.

chambers and making drawings of what they had seen, which on being compared were found exactly to tally with each other.[1] Palomino, however, is always ready to accept a miracle without inquiry, even when no proof is offered; and he writes with equal reverence of the portrait of St. Ignatius Loyola, painted at Calatayud by a pilgrim, who, being unknown in the town, was supposed to be an angel in disguise; and of that of St. Jerome and his lion, traced by the pencil of nature in the mottlings of a jasper.[2]

*Practical instructions for painters.*

In the portions of his work which are devoted to practical instruction, Palomino of course exerts the magisterial privilege of pomp and prolixity. His rules, if solemn, seem also sensible; but as they have been but little followed, and possibly not much read, they may be summarily dismissed with other superannuated codes.

*Palomino as a biographer.*

The biography of Spanish artists, or, as he calls it, the Picturesque Laurelled Spanish Parnassus,[3] is the portion of his work which will ever maintain its value. It is the mine from which Cean Bermudez drew the greater part of his materials. Palomino, it is true, needed his revision, for he was little solicitous about accuracy in dates, and his chronology is too frequently contradictory. Thus, in the life of his own friend and master, Valdés Leal, he tells us that he was born in 1630, yet calls him the scholar of Roelas, who

[1] Palomino; tom. i., p. 210. [2] Id., tom. i., p. 220.

[3] Page 1126, note 3.

died, according to the account in a previous page, in 1620.[1] But he was a diligent, if not a discriminating, collector of facts; and he opportunely rescued the floating notices and traditions of his predecessors, as the stream of time was bearing them to irrevocable oblivion. Dearly loving a jest, and of a disposition to be "pleased with a feather, tickled with a straw," he is too ready to take the will for the deed in matters of wit, and sometimes wearies the reader with facetious stories, of which he has forgotten nothing but the point. The same willingness to be pleased marks his criticisms upon the works of other artists, to whom he is rather lavish than niggard of praise. Towards Garcia Hidalgo, indeed, he seems to have nourished a secret grudge,[2] but his pages seldom breathe any sentiment but hearty goodwill towards all artists and all men. For a Castilian writer, Palomino has met with very considerable success. His work was reprinted at Madrid in 1797,[3] an abridgement of it having previously issued from the English press in 1744,[4] and it

[1] Pal., tom. iii., pp. 644 and 422. [2] Page 1090.

[3] In two volumes as before, with the impressions from the original plates which had fallen into the publisher's hands. This edition contains no new notes, no corrections, nor any notice of the author, and is different from the first only in as much as the complimentary preliminary verse and prose is suppressed, and an advertisement is added, begging for corrections and for lives of later artists.

[4] Las Vidas de los Pintores y Estatuarios eminentes Españoles, que con sus heroicas obras han ilustrado la nacion; por Don Antonio Palomino Velasco, Pintor de Camara de su Magestad Felipe V. 8vo. Londres, 1744.

has been partially translated both into English[1] and French.[2]

*Doña F. Palomino y Velasco.*

Doña Francisca Palomino y Velasco, sister to the artist-author, likewise followed the profession of a painter with some credit, about the close of the seventeenth century. She lived and died at Cordoba.

*J. de Sevilla Romero.*

Juan de Sevilla Romero y Escalante was born at Granada in 1627. His first master was an indifferent painter named Andres Alonzo Arguëlle, from whose school he happily passed into that of Pedro de Moya.[3] He had not been there long, when Moya died. But the instructions which he had already received, and great diligence in copying some drawings by Rubens, made him in the end an artist of no mean skill. Great success attended his labours at Granada, and he was generally preferred to his rival Bocanegra. For the Cathedral he executed two large altar-pieces, representing the Martyrdom of St. Cecilia, and St. Basilio giving the rules of his order to St. Benedict,

1 An Account of the lives and works of the most eminent Spanish painters, sculptors, and architects; and where their several performances are to be seen. Translated from the Museum Pictorium of Palomino Velasco. Sm. 8vo. London, 1739. In his preface, the translator "flatters himself that the curious at least must be agreeably surprised to "find a new world of artists, and an invaluable treasure of art, where the "generality even of men of figure did not so much as suspect that there "had been the least taste or notion of it"—a curious proof of the ignorance which prevailed on artistic matters in England, in the benighted century of the Georges.

2 Histoire abrégée des plus fameux peintres, sculpteurs, et architectes Espagnols, avec une description exacte de leurs œuvres; 8vo., Paris, 1749. It seems to be a translation from the Spanish abridgement, published in London, with the lives of Rafael, Correggio, and other Italians added by an unknown hand.

3 Chap. xi., p. 813.

and other works; he painted much for the Franciscan and Augustine friars and nuns; and he executed a great Last Supper for the refectory of the Jesuits' college. His colouring was rich and forcible, and had he been disposed to communicate his knowledge, he might have done something toward staying the decline of painting at Granada. But he refused to receive scholars, partly because his temper was averse to giving instruction, and partly because he was jealous of his wife Doña Teresa de Rueda. He died in 1695, and was buried in the church of San Miguel at Granada. A pleasing specimen of his pencil, representing the Blessed Virgin with the Saviour on her knees, adored by a Carmelite nun, is in the possession of Mr. Speir.[1]

*J. Nino de Guevara.*

Juan Niño de Guevara was born at Madrid in 1632. His father, Luis Niño de Guevara, a man of birth and a soldier, was captain of the guard to Don Antonio Henriquez, Bishop of Malaga and Viceroy of Arragon, and in that capacity followed that prelate to Zaragoza. The bishop, taking a fancy to his captain's son, when he was removed from his Viceroyalty, invited the whole family to Malaga. There Juan received a learned education; and when his taste for drawing evinced itself in his fondness for copying prints, he was sent by his patron to study painting in the school of Miguel Manrique.[2] In 1645, the Bishop, being again called

1 At Culdees Castle, Perthshire.

2 Chap. xi., p. 818.

to the viceregal throne of Arragon, took him to Madrid, and left him in the school of the Marquess of Montevelo,[1] whence he passed, by the advice of that disinterested master, to the school of Alonso Cano. From the instructions of Cano he derived so much benefit, that on the death of Bishop Henriquez, in 1648, he returned to Malaga a good painter, and, at the age of sixteen, contributed, by the exercise of his pencil, to the support of his parents. Finding abundance of employment in the churches and convents, he married, soon afterwards, Doña Manuela de Leon y Hermosilla. When Cano came to Granada, in 1652, to take possession of his prebendal stall, Guevara went thither to visit and congratulate him, and, being a favourite, received much additional instruction and assistance from him in his professional labours. Cano, as we have already seen,[2] in due time visited Malaga, and he is said to have furnished his scholars with designs for a series of pictures which the latter had been employed to paint for the Augustine convent at Granada. The Cathedral of Malaga had several pictures of Guevara, amongst which Cean Bermudez notices with praise those of St. Michael, the Ascension of our Lord, and the Assumption of the Blessed Mary. His works likewise abounded in the conventual churches and cloisters. In 1676 he was at Cordoba, painting for the Augustine friars, and

[1] Chap. viii., p. 541.

[2] Chap. xi., p. 791.

he perhaps visited Seville about the same time, for a picture by him of Our Lord's Nativity, adorned the church of St. Alberto. He died at Malaga on the 8th of December, 1698. He painted portraits, as well as sacred subjects, and imitated the manner of Vandyck. In some of his works Cano seems to have been his model, but Cean Bermudez conceived that his style in general bore greater affinity to that of Rubens, who had been the master of Manrique, the first instructor of Guevara.

*P. Atanasio Bocanegra.*

Pedro Atanasio Bocanegra was born at Granada, and became the scholar of Alonso Cano in that city. By the instructions of the able canon, and by studying the works of Moya, he acquired an agreeable style of colouring which, at Granada at least, passed for little inferior to that of Vandyck. He thus acquired great popularity, and was courted by nobles and lawyers of the royal chancery, who frequented his house and praised his works until he was beside himself with vanity and self-importance. Juan de Sevilla was, however, in general the victor, in the competitions which took place between them for the honour of supplying the decorative paintings for the line of processions at the feast of Corpus, a holy day celebrated at Granada with peculiar piety and pomp. Ambitious of fame in other cities, Bocanegra paid a visit to Seville, where he painted various pictures for private houses, and thence went to Madrid. At the capital he was lodged in

the palace of the Marquess of Mancera, and by the favour of that nobleman and the Marquess of Montalto, he was chosen to paint an allegorical picture, on the subject of justice, for the King, and was soon after, on the 15th of September, 1676, made one of his Majesty's painters. These honours entirely turned the poor man's head, and he made no secret of his persuasion that he was the first of Spanish painters. His vaunts coming to the ears of Matias de Torres,[1] that artist sent him a written challenge to paint with him in some public place, on any subject that might then and there be proposed by the spectators. Bocanegra, like many Andalusian and other boasters, being at heart a mere Parolles, took the alarm on receiving this cartel of defiance, and not only absented himself from the field, but represented the matter to his host Mancera in such a light, that that nobleman had nearly taken it up as a personal affront. But for the timely interference of a friend, the meritorious zeal of poor Torres to humble a swaggering rival, might have cost him a hearty drubbing, for insulting a councillor of Castile. The affair, however, had the effect of inducing Bocanegra to return home to Granada, to the great joy of the artists of Madrid. But even in his native city the pride of the poor painter was predestined to meet with a fall. When Ardemans[2] appeared there in 1689 as a candidate for the office of

[1] Chap. xiii., p. 1024. [2] Id., p. 1046.

master of the works to the Cathedral, great difference of opinion existed amongst the connoisseurs as to the relative merits of Bocanegra and the stranger. A painting match, or a duello with pencils, was accordingly arranged between them, to take place in the house of Don Francisco de Toledo. The trial of skill proposed was, that each of the contending parties should paint the portrait of the other. Ardemans, who was then hardly twenty-five years of age, first entered the lists, and, taking up his palette and brushes, without previously drawing any outline on the canvass, produced an excellent resemblance of his antagonist in less than an hour. Bocanegra, greatly daunted by this feat, and discouraged by the applause which his rival met with from the numerous spectators, put off his own exhibition till another day; and in the end utterly failed in his attempt to transfer the features of his enemy to canvass. His defeat, and the jeers of his former admirers, are supposed to have cost him his life, for he died a few days after, in 1688. The Cathedral possesses many of his works, amongst which Cean Bermudez praises an altar-piece representing San Pedro Nolasco finding the choir of his convent occupied by the Virgin and company of angels, and a picture of the Crucifixion, which, he says, might pass for a picture by Vandyck.

*M. G. de Cieza.*

Miguel Geronimo de Cieza was born at Granada of a good family, and was one of the ablest painters trained in the school of Alonso Cano.

Amongst his best works was a Virgin with the Infant Saviour, and Christ with the woman at the well of Samaria, in the hermitage of San Miguel, and other pictures in the church of San Pedro, and in the convent of the Angel. He died at an advanced age in 1677. His son Josef, born in 1656, became, under his instructions, an excellent painter in distemper, which he practised in executing decorations for the procession of Corpus.[1] He went to Madrid in 1686, and painted scenes for the theatre at Buenretiro so skilfully that he was made painter to the King three years afterwards. He likewise executed good oil-pictures, among which was one, in the convent of Victory, representing St. Francis de Paula squeezing blood out of a coin in presence of the King of Naples. He died in 1692 at the capital, whither he had been followed by a younger brother named Vicente, who succeeded him as painter to Charles II. At Madrid, however, the works of this artist have been confounded with those of his brother, and at Granada with those of his father. He returned to the latter city in 1701, and died there soon afterwards.

*J. de Cieza.*

*V. de Cieza.*

Josef Risueño was born at Granada about the middle of the seventeenth century, and was one of the ablest scholars of Alonso Cano both in painting and sculpture. On the death of his master in 1667, he devoted himself to drawing and modelling from nature, and he attained a high

*J. Risueño.*

[1] Page 1137.

reputation in both branches of art. When Palomino came to Granada, in 1712, he employed Risueño to assist him in his frescos at the Chartreuse, and was so much pleased with his skill, that he called him, in his bombastic way, "the draughtsman of Andalusia." The monks, says Cean Bermudez, had a tradition that the Cordobese artist asked, as part of the price of his labours, for a small Crucifix by Risueño, which their predecessors would not consent to part with. He died at Granada in 1721. The Cathedral possessed, amongst other works, four good pictures by him, representing St. James the Great, St. Cyril, the Marriage of St. Catherine, and the Blessed Virgin crowning that saint with a garland of roses, and a medallion, cut in stone, of the Incarnation, placed over the door that enters from the Plazuela of the college. In painting, his colouring was rich, and as a sculptor, he was remarkable for the graceful attitudes of his figures.

*P. Camacho.*

Pedro Camacho was a painter who executed, with one Muñoz, towards the end of the seventeenth century, some well-coloured pictures from the life of San Pedro Nolasco, for the cloister of the convent of Mercy at Lorca. To him, likewise, were attributed some pictures of Our Lord's Passion in that convent, and of the four great Doctors of the Church, Sts. Jerome, Augustine, Bonaventure, and Thomas Aquinas, in the collegiate temple of that city.

*Sculptors. P. Roldan.*

At the head of Andalusian sculpture in this reign stands Pedro Roldan, who was born of a distinguished family at Seville in 1624. One of the latest of the scholars of Martinez Montañes, he was the last of the great carvers of Spain. From 1664 to 1672 he was a member of the Academy of Seville, and a constant attendant at its meetings. Amongst the first of his more celebrated works was the sculpture which he executed for the high-altar of the chapel of the Biscayans in the Franciscan convent, of which the architectural portion was furnished by Francisco de Ribas.[1] In the centre of the retablo was a large design, in high relief, with figures larger than life, representing the Blessed Virgin, St. John, and St. Mary Magdalene, and other saints weeping over the dead body of Our Lord; and beneath, there was a bas-relief of the Saviour entering Jerusalem, "meek, and sitting on an ass," as narrated by St. Matthew, and prophesied by Isaiah.[2] These fine works were carefully carved in oak or cedar, and gained Roldan a high reputation amongst the artists of Seville. But being more solicitous of glory than of gain, he was contented with a very small share of the 110,000 reals paid to his coadjutor Ribas by the brotherhood of the Biscayans. On the restoration of the Hospital of Charity, by the exertions of the excellent Miguel Mañara,[3] Roldan, in 1671 or 2, was associated with Pineda in executing the

[1] Chap. xii., p. 946. [2] Matt. xxi. 1—5. [3] Chap. xii., p. 855.

high-altar of the church. His portion of the work was the immense piece of sculpture which fills up the centre of the retablo, and represents the Entombment of Our Lord. The group in the foreground contains many noble figures and expressive heads; the bas-relief background, with Calvary and its three crosses, is managed with great skill; and the entire composition possesses peculiar interest as being the last piece of the painted sculpture of Spain that deserves to be classed with the works of Juni and Hernandez. Roldan likewise carved the statues of San Jorge and San Roque, which stand on either side between the twisted columns, and the cherubs that sit up aloft amongst the fluttering adornments and golden foliage that crown the fantastic fabric. Having contributed to the altar all that gave it real artistic value, he was again defrauded of his fair earnings by Pineda, who received 12,500 ducats, and paid his fellow-labourer a mere fraction of that sum.

*Works at Jaen.*

In 1675 Roldan went to Jaen to execute in stone some bas-reliefs of the Flight into Egypt, Our Lord disputing with the doctors, and the Marriage at Cana, for the interior, and some statues of saints, for the exterior, of that Cathedral. For each of the statues he received 1700 reals, and he was paid 1000 reals for his travelling and other expenses. His works at Jaen were not completed till 1684, but whilst they were in progress he returned to Seville, and

*Works at Seville.*

executed a series of saintly figures for the sagrario of the Chartreuse. His native city abounded with his works. For the convent of shod Carmelites he executed a fine Descent from the Cross, for the church of Monte Sion, a series of figures, for processions, representing Our Lord and the disciples at Gethsemane, and for the Cathedral, besides other carvings, a small statue of St. Ferdinand, which was kept in the sacristy amongst the plate and jewels of the church. He also furnished some carvings to the church of the Inquisition, now destroyed, and a fine retablo to the church of St. Alberto, which was broken up for fuel, when art-loving Soult turned the church into a manufactory of cartridges.[1]

*Habits of life and study.*

Roldan was married to a lady of good birth, named Doña Teresa de Mena y Villavicencio. In order that he might pursue his studies without interruption, they lived at a country house at some distance from the city. There he spent his life in his studio, carving figures, or modelling them carefully after the living model. He was so fond of his art that he grudged every moment spent on other pursuits; and if business called him to Seville, his wont was to carry a lump of clay in his hand, and model as he jogged along the road on his ass. His works do not possess the elevation and energy which belongs to those of Juni and Hernandez, nor the delicate beauty of the carvings of Martinez Montañes

[1] Handbook; p. 269.

and Cano. But his figures and draperies are admirably studied, and his compositions arranged with great skill. Cean Bermudez praises the grace and spirit of his outline drawings, which were highly esteemed by collectors. He died at Seville in 1700.

*Doña Luisa Roldan.*

His daughter, Doña Luisa, born in 1656, became under his instructions, an artist of very considerable skill. On her mother's death she not only succeeded to her duties of housekeeping, but also took the management of the studio and the scholars. Roldan was often indebted to her for valuable hints in his artistic labours. He had carved a statue of St. Ferdinand for the Cathedral, which the canons rejected as not being to their taste, and he was much cast down by the occurrence. Perceiving his mortification, Doña Luisa suggested certain anatomical operations with the saw, not very clearly explained by Cean Bermudez, which were perfectly successful. The canons, who took the work for a new one, were satisfied, and the saint was peaceably installed in his chapel. The works modelled by Doña Luisa herself were generally small figures of the Virgin, or groups representing the Adoration of the Shepherds, and other kindred subjects; and they were designed with great delicacy and grace. Becoming the wife of Don Luis de los Arcos, she was invited to Madrid, in 1692, by Don Cristobal Ontañon, who presented several of her

works to the King. Charles II. was so pleased with them, that he ordered a statue of St. Michael, of life size, for the church of the Escorial, a work which the fair artist executed with great success, and to the admiration of the connoisseurs. It not only called forth a copy of complimentary verses from Don Isidoro de Burgos Mantilla, but obtained for her a more substantial reward, in the post of sculptress in ordinary to the King, with an annual salary of 100 ducats. This honour was not conferred until the 24th June, 1695, but the salary was to be paid from the day on which she arrived at court. When Charles II. was gathered to his fathers, she had just finished a statue of Our Lord, which he had ordered for the convent of San Diego, at Alcalá de Henares, and which, being forgotten in the troubles that followed, went to a nunnery at Sisante in La Mancha. She died at Madrid in 1704, leaving a small group in clay representing St. Anne teaching the Virgin to read and attended by angels, in the treasury of the palace, some works at the Recolete convent, and some, at the Chartreuse of Paular.

*A. Cancino.*

Andres Cancino was a sculptor who wrought at Seville, and was a member of the academy in that city. He carved his way to fame rather with his sword, than with his chisel. The president Llanos y Valdés, who had him himself suffered from the steel of a brother artist,[1] expelled

[1] Chap. xi., p. 783.

him for fighting a duel with another sculptor-member, named Marcos; but he obtained re-admission to the society in 1669. He died in 1670 at Seville.

*B. S. Pineda.*

Bernardo Simon Pineda was a sculptor who enjoyed a high reputation as a carver of retablos, and who is also favourably known as an architect by the hospital of Charity, at Seville, which was rebuilt under his direction.[1] For the sculptural decorations of the church he employed the fine chisel of Roldan, whom he defrauded in the division of the price.[2] He joined the academy[3] in the second month of its existence; and he was associated with Valdés Leal in preparing the Cathedral for the canonization of St. Ferdinand.[4] The woodwork of the sagrario of the Carthusians, was carved by him, as were also the high altar of the church of the Augustine convent, and the retablo of the chapel of St. Anthony in the Cathedral.

*J. A. and F. Ruiz Gixon.*

Juan Antonio, and Francisco, Ruiz Gixon were brothers, and both of them scholars of the sculptor Alfonso Martinez at Seville.[5] Both were members of the academy, in which the first held the office of steward in 1672. In 1688–9, Francisco repaired the colossal statues of the monument for the Holy week, and received a gratuity from the Chapter over and above the price of the work done. He carved many good statues

1 Chap. xii., p. 855. 2 Page 1143. 3 Chap. xii., p. 849.
4 Page 1096. 5 Chap. xii., p. 946.

for the churches of the city, of which one of the most famous seems to have been a St. Joseph, worshipped in the conventual church of Mercy.

*P. de Mena.*

Pedro de Mena y Medrano was a well-born sculptor, who acquired, and for some time practised, his art at Adra, a remote town situated amongst the wild Alpuxarras. The fame of Alonso Cano penetrating these mountain fastnesses, he went down to Granada, to see that artist and his works. Struck with his superior skill, he obtained permission to become his scholar, and removed his family to Granada. There he studied under his new master with great diligence and humility, and would not resume his profession on his own account until he had received the canon's permission. The first independent work, which he undertook, after his term of pupilage had expired, was a statue, of life size, of the Virgin of the Immaculate Conception, for the church of Alhendin. His master was highly pleased with this first essay, and the parish authorities inaugurated it with solemn services and dances. He afterwards executed a statue of Santiago, on horseback, and somewhat larger than life, which still fills its original retablo, in the Cathedral of Granada; St. Benedict, and St. Bernard, and the Virgin in the dress of an Abbess, for the church of San Bernardo; and a number of saintly figures for the nunnery of the Angel. For the choir of the

[1] Chap. xi., p. 791.

Cathedral of Malaga, designed by his master Cano,[1] he carved forty statuettes, on which he was employed from 1658 to 1662, and for which he was paid 40,000 reals. The chapter of Toledo also ordered him to carve a statue of St. Francis of Assisi, in the execution of which he was so successful, that he was appointed, in 1663, to the post of sculptor to the Cathedral. Don Juan of Austria invited him to Madrid, to carve a group representing Our Lady of the Pillar, adored by Santiago, which he presented to the Queen-mother. The beauty of this work induced a prince of the house of Doria, then at the Spanish capital, to order a crucifix to be carved for him by the same hand. Mena, knowing that his work was to adorn an Italian palace, did his best, and had the good fortune to please the critics of Genoa. After carving various statues for San Isidro el Real and other churches at Madrid, he went to Cordoba, and wrought there from 1673 to 1679, chiefly, it appears, for the Cathedral. The latter part of his life was spent at Malaga, for the benefit of the sea air, and partly, perhaps, to be near two of his daughters, who were nuns in a Benedictine convent in that city. Dying there of a fever, in 1693, he was buried in the church of their nunnery. As an artist he was one of the best sculptors given to Andalusia by the prolific school of Cano. His chisel, however, had not the winning grace which that of the canon conveyed in every touch. A few of his works were in

ivory, and more in stone; but wood, the staple of Spanish sculpture, was the ordinary material in which he wrought. Palomino assures us that he was a very fine gentleman in his manners and habits, and that he lived in the first society, and accompanied Bishop Salizanes of Cordoba to the Alameda and the chase. So nice was he in choosing his associates, that he would receive no scholar whose blood and lineage were not stainless, a practice, says Palomino, "worthy of "praise and imitation."[1]

*B. de Mora.* Bernardo de Mora was a sculptor of good reputation at Palma, in the island of Mallorca, during the reign of Philip IV. Being desirous of giving his two sons better instruction in his art than he himself could bestow, he removed to Granada soon after 1652, and placed them in the school

*J. de Mora.* of Alonso Cano. There Josef, the elder, born at Palma in 1638, acquired considerable skill. He afterwards went to Madrid, and found employment at the Alcazar under the younger Herrera, who ultimately got him appointed sculptor to the King, with the usual salary. For the church of San Isidro el Real he carved a statue of the Immaculate Conception, which had the honour of being placed in a spot formerly occupied by a picture, on the same subject, painted by Alonso Cano; and he executed various other works for other churches. The fiery heats and piercing cold of Madrid disagreeing with his

[1] Palomino, tom. iii., p. 661.

constitution, he returned to the more genial climate of Granada soon after 1690, and wrought extensively for the churches and convents. Palomino, who knew him there in 1702, assures us that he lived with the splendour of a prince, and enjoyed the character of an excellent man.[1] He would not receive scholars into his house, nor even permit any one to see him at work; and, the better to elude observation, he frequently plied his chisel at night. When his carvings were finished, he used to set them, to be viewed by purchasers, on a table covered with crimson velvet, a pomp and circumstance of sale, which tended to the advantage of the vendor. In his old age he lost his reason; and dying in 1725, he was interred in the church of the Albaycin, where the sculptural genius of Granada, says Cean Bermudez, was buried with him. Diego de Mora, the younger brother of Josef, though inferior in skill, practised his art with credit, at Granada, till his death, about the close of the seventeenth century.

*D. de Mora.*

Juan de Segura was an indifferent goldsmith at Seville, who finished in 1668 certain alterations on the beautiful Custodia, executed for the Cathedral by Juan d'Arphe.[2] These consisted in replacing the statuette of Faith with one of the Immaculate Conception, the cross that crowned the edifice, with a figure of Faith, and twelve of d'Arphe's cherubs, on the first cornice,

*Goldsmiths J. de Segura.*

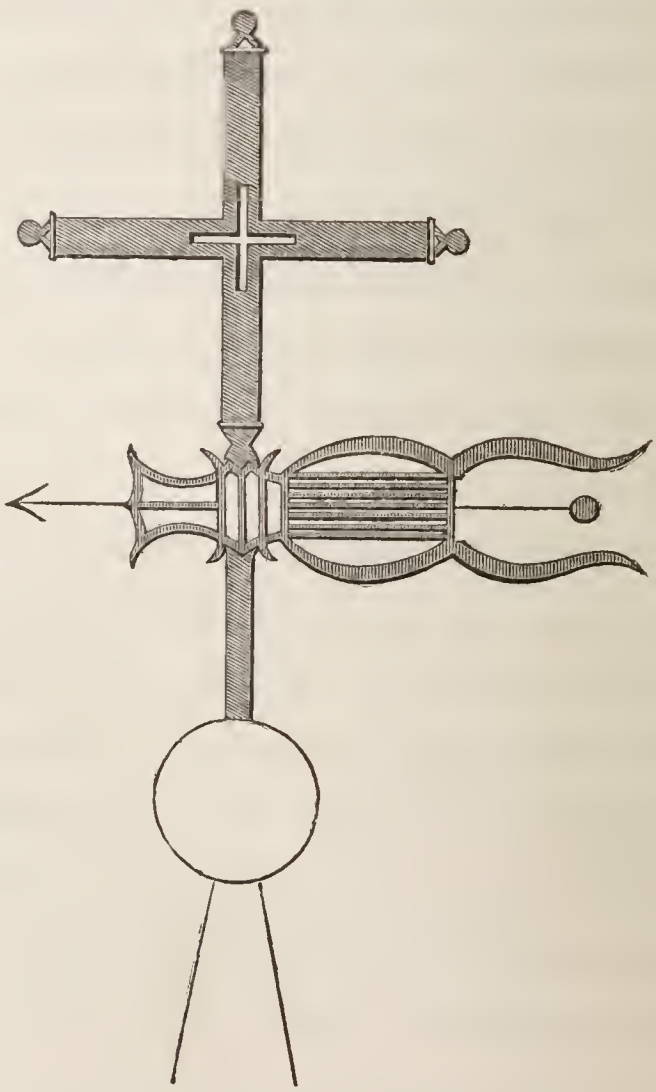
[1] Palomino, tom. iii., p. 734.

[2] Chap. vi., p. 393.

with twelve of his own. In 1669 he added a plinth to the basement; and so concluded changes which considerably injured the structure which they were intended to embellish.

*J. Laureano.*

Juan Laureano was an artist who resided at Seville, and executed a good engraving of a portrait of St. Ferdinand in 1677. He was afterwards appointed chief goldsmith to the Cathedral, and wrought the great crown and some figures that adorned the top and other parts of an altar of silver, which used to be erected in the principal chapel at the feast of Corpus. For the Chartreuse, also, he designed and executed a Custodia.



# CHAPTER XV.

REIGNS OF THE BOURBONS. 1700—1800.

WITH the House of Austria departed the artistic glories of Spain. Charles II. was the last of an illustrious race, which, as an atonement for many faults and follies, at least loved art with a true and constant love. The great gates of the Escorial had no sooner closed on his remains, than his kingdom was wrapped in the flames of the War of the Succession. During the twelve years of that disastrous contest, while Peterborough "filled the trump of fame," and Galway lost battles according to the strictest rules of strategy, while Berwick manœuvred, and Vendôme by turns dozed and conquered, art languished, and taste decayed. Convents and Cathedrals, ancient treasuries of painting and sculpture, suffered severely in those evil days. The army of the Archduke led the way in that system of pillage, which Soult and the imperial

*The War of the Succession*, 1700-1712.

Marshals afterwards improved into the perfection of military rapine. Churches were despoiled of their plate, and many a fair Custodia, many an exquisite cross, became once more formless bullion; heretic troopers got drunk from sacramental chalices, and covered their nakedness with the embroideries of the sanctuary; plateresque tombs were broken up and rifled for treasure; horses were stabled in venerable shrines; and holy images of Our Lord and the Virgin, forgetting their miraculous cunning, fed the fires of the barrack or bivouac.[1] The miserable years that lost Gibraltar to Spain, and completed the ruin of her commerce, seem also to have dried up the fountain of her national genius. The men of the pencil, the chisel, and the pen, became by one consent the intellectual, as well as the political vassals of the Bourbon, and the humble copyists of the meagre models of France. Cervantes and El Mudo, Lope de Vega and Cano, Calderon and Velasquez, were gone, and their spirit had perished from the land.

*Decline of artistic genius.*

"Theirs was the giant race before the flood,"[2]

of which the stately proportions were not completely understood until compared with puny generation that came after.

*Want of*

An appropriate example of the decline of

1 Dr. Pablo de Montestruch, in his Viage Real del Rey, No. Señr. Phelipe V., Causa de la Guerra y remedio para conseguir la Paz; 4to. Madrid, 1712; cap. iv., p. 64, gives a doleful account of these atrocities.

2 Dryden; Epistle to Congreve.

*portrait-painters under the Bourbons.*

Spanish art, from the time that shield of Castile and Leon was charged with the baneful lilies, may be found in the fact that the Peninsula has never furnished a portrait-painter of first-rate excellence to the house of Bourbon. The great artists of Italy and Spain have made the royal faces of the Austrian line familiar to Europe, and they have embalmed and ennobled the grey eye and hanging lip, peculiar to the race of Hapsburg, in some of the finest examples of portraiture. The Spanish Bourbons belong to a later century, but are hardly known beyond the galleries of their own capital. The little round face of Don Balthazar Carlos, who died at seventeen, and is remarkable solely because he was painted by Velasquez, is seen and familiarly known on many a wall, where the countenance of Philip V., the founder of two reigning houses, would be as strange as that of the obscurest Margrave that ever slew boar beneath the shadow of the Brocken.

*R. Mengs.*

The Saxon, Rafael Mengs, is the only artist protected by the new family, whose pictures are generally known and esteemed; and it was from his pencil that Europe first learned how their stature had dwindled, and their faces had become apish, in the air of Castile. The Spanish courtiers and statesmen of the eighteenth century have shared the fate of their masters. Thus the Princess of Eboli, beloved of Philip II., is better known, because better painted, than the Princess

of Orsini, in spite of the greater power and not inferior charms[1] of the latter celebrated intriguer. The genius of Velasquez has preserved for all time the stately person of Olivarez, and, with the person, has probably rescued from oblivion the very name of Admiral Pulido Pareja.[2] Alberoni, the most dexterous of pimps, and the most daring of ministers, had not even an Alfaro; nor did better fortune attend his rival, that still more extraordinary adventurer, Ripperda, a Protestant in Holland, a Catholic in Spain, and a Mussulman at Morocco. Florida Blanca, Campomanes, and some of their contemporaries pourtrayed by Mengs, are almost the only Spaniards of the eighteenth century whose portraits, executed in Spain, would be acceptable additions to a well-chosen picture gallery.

*Philip V.* 1700-1746.

Philip V., with the sceptre of the Austrian family, also inherited the melancholy temperament which was so often the curse of princes born to be buried at the Escorial. He was not destitute of ability, and bestowed some attention as well on the promotion of the fine arts, as on the government of his kingdom. It was hardly to be expected, however, that a monarch, who in the prime of life passed whole days in bed in a dark room, would do much towards regenerating the artistic taste of his time, even when the sweet strains of Farinelli had lured him into the

[1] Moore's Lives of Alberoni and Ripperda; 8vo., London, 1814; p. 11.

[2] Chap. ix, p. 620.

sunshine. Palomino assures us that he drew with great facility and skill, and declares that he himself had seen some pen-and-ink sketches, bearing his Majesty's signature, which would have done credit to any master.[1] During his residence in the fairy Alcazar of Seville, drawing on deal boards with the smoke of a candle, is said to have been the amusement which Philip chiefly affected, when weary of angling by torch-light in the myrtle-shaded pools, that refresh those delicious gardens.[2] In the early part of his reign he showed favour to Luca Giordano, Ardemans, Palomino, and other artists of the court of Charles II., and he afterwards invited Ranc, Hovasse, Vanloo, Fremin, Procaccini, Olivieri, and various French and Italian painters and sculptors, to Spain. To the marbles acquired by Velasquez for Philip IV., he added the rich collection of Queen Christina of Sweden, which were purchased for him at Rome by the sculptor, Rusconi, at the price of 12,000 doubloons.[3] And he deserves whatever credit the foundation of an academy can confer, for he instituted a public school of art, and a society for the purpose of sending young students to Italy, which was afterwards expanded into the royal academy of St. Ferdinand.

*Architectural works*

When the War of the Succession came to an end, and Philip was at leisure to amuse himself with the usual playthings of princes, one of his first

1 Palomino; tom. i., p. 186.
2 Conder's Spain and Portugal; vol. ii., p. 9.
3 Ponz.; tom. x., p. 120.

*at Aranjuez,*

undertakings was the completion of the palace of Aranjuez. To that charming residence Pedro Caro Idrogo, a military engineer,[1] added great part of the eastern front, following the plan which had been left by Juan de Herrera. But the chase, which Philip loved with true Bourbon ardour, soon afterwards gave a new turn to his architectural views. At Valsain, on the northern side of the Guadarrama hills, not far from Segovia, the Emperor Charles V. had built a hunting lodge which had been partly destroyed by fire, in the reign of Charles II. Thither Philip repaired in 1718, and took up his quarters in a few rooms which had escaped destruction. While shooting the deer in the royal chase, he was struck by the romantic situation of a sequestered grange, belonging to the monks of Parral.[2] Nestled in a cool hollow of pine-clad hills, sheltered towards the south by the soaring peaks of Peñalara, and refreshed by a copious mountain stream, it maintained the verdure of an Alpine valley, when the torrid plains below were charred by the heats of midsummer. The King purchased the ground from the fathers; and the humble dependency of their convent of Parral, its grange of San Ildefonso, became thenceforth a spot memorable in Spanish history. The construction of the new palace was committed to Ardemans,[3] and was piously commenced in 1719,

*and La Granja de San Ildefonso.*

[1] Los Arquitectos; tom. iv., p. 98. [2] Ibid., p. 111.

[3] Chap. xiii., p. 1047.

by the erection of a chapel, with a sumptuous high altar of bronze and jasper, which was afterwards promoted to the rank of a collegiate church. A range of long low pavilions soon after followed, forming an irregular quadrangle, and adorned with towers and spires, but possessing no architectural merit. Various additions were made, from time to time, as fresh accommodation was required, under the superintendence of several bad architects. The northern front, looking upon the garden, and designed by Filippo Juvara, is the part of the pile which has the most pretension; but the effect of its tawdry pilasters and high-pitched roof is poor and ignoble; and the loveliest spot within the bounds of Castile is degraded by a mansion in the vile taste of France in the days of the Regency. How striking is the contrast presented by the gaudy pavilions of the French King, and the solemn Escorial of Philip II.! Placed a few leagues apart, on opposite sides of the same sierra, they are removed, in character, from each other as far as the Manzanares from the Seine, and differ as widely in the emotions which they suggest as any stately Don and skipping Monsieur, who conceived reciprocal aversion at the memorable conferences on the Isle of Pheasants.[1] The founder did not fail to grace San Ildefonso with some of the artistic jewels of his crown. He adorned its saloons with the antique marbles of the

1 Chap. ix., p. 665.

Swedish Queen, and also enriched them with many fine pictures, by the great masters of Italy and Spain, culled from the walls of the elder palaces.

*Gardens of San Ildefonso.*

The gardens are the glory of San Ildefonso. Philip V. spared no cost in overcoming the obstacles which nature had opposed to their formation. Good seed or good ducats never fell on stonier soil. Whole quarries were excavated to give place for alleys of beech and lime; whole ship-loads of marble came, in the shape of vases and groups, to adorn the new parterres; turf and flowers, trees and soil, were brought down from the wooded heights, or laboriously carried up from the plains below; and the pure and abundant waters, the chief charm of the place, flowed to their appointed basins and fountains through channels cut in the living rock. Philip spent no less than 45 millions of crowns[1] on this Alpine retreat, where he loved to shoot and fish, and where he spent the most endurable portions of his melancholy existence. He made his "little "Versailles," as he called it, the San Yuste of his mock abdication; from hence he issued his instructions to the submissive cabinet of Madrid; and here he expected, with impatience, tidings of the death of his sickly nephew, Louis XV., and his own accession to the French crown, towards which he by no means showed the indifference of St. Felix of Valois.[2] Till the removal of the court to Seville, the embellishment of these

[1] Hand-Book; p. 823. [2] Chap. xiv., p. 1071.

mountain gardens was his chief pleasure; and they continued to find favour with his descendants, for few of the royal seats of Spain are more intimately associated with the ignoble history of the Spanish Bourbons, than that which Delille apostrophized as the

> "Lieu superbe où Philippe avec magnificence
> Defiait son ayeul et retraçait la France."[1]

*Alcazar of Madrid destroyed.*

While inclination thus led Philip to lavish his Indian treasures on the rocks of Guadarrama, accident compelled him to rebuild the royal palace of Madrid. A fire, which broke out on the evening of Christmas 1734, raging with great




violence, in a few hours reduced the venerable Alcazar of Charles V. to a blackened shell.[2] So

[1] Les Jardins; chant i.; 8vo., Paris, 1809; p. 7.

[2] Alvarez y Baena; Compendio Historico de las Grandezas de Madrid; sm. 8vo., Mad. 1786; p. 242. The above woodcut of the old Alcazar is taken from a print executed at Madrid soon after the accession of Philip V.

perished the halls and galleries of the Emperor and the three Philips, the collection of sculpture formed in Italy by Velasquez, the frescos of a long line of court painters, and great part of the artistic treasures accumulated by the House of Austria.

*New palace designed by F. Juvara.*

Philip V. chose Filippo Juvara, to design the new palace of the Bourbons. That architect, one of the most famous of his day, was born at Messina in 1685, and studied his art at Rome under Fontana. The favour of Cardinal Ottoboni introduced him to royal patrons; he was employed at Turin by the King of Sardinia, and at Lisbon by the King of Portugal, who gave him a cross and pension; and he further extended the sphere of his observation by travels in France and England. Philip V., having invited him to Spain, first employed him at San Ildefonso, and afterwards appointed him to rebuild the Alcazar. Juvara was desirous of placing the new edifice on the heights of San Bernardino, where there was ample space for buildings of vast extent, and gardens of proportionate magnificence. In magnitude, at least, his plans were worthy of the proudest days of the monarchy. The palace was to consist of a quadrangle, seventeen hundred feet square, and it embraced a magnificent church and theatre, a noble library, and offices for the secretaries, and halls for the councils, of state. Juvara was constructing a model in wood of this colossal edifice, when he died in 1736, an event which spared

*Plans altered by G. B. Sachetti.*

him the pain of seeing his design rejected. Being asked on his death-bed to recommend his successor, he named Giovanni Battista Sachetti, a native of Turin, who was accordingly invited to Spain, and finished the model. This vast sketch, composed of timber enough to build an ordinary house, may still be seen at Buenretiro; and some of the fronts, rich with composite colonnades, possess considerable artistic merit.[1] But in spite of the opinion of Juvara, and the entreaties of Sachetti, Philip, governed as usual by his wife, determined to rebuild the palace on the original site on the northern side of the capital. To suit the inequalities and scantiness of the ground, therefore, Sachetti was required to prepare a new plan, curtailed of many of the magnificent appendages of Juvara, and provided with the accommodation necessary for a royal household, by means of vaulted terraces extending far along the face of the declivity. In due time a palace arose, which, in spite of its narrowed proportions, is still one of the largest and most imposing in Europe. The main body of the building, as left by Sachetti, consisted of a quadrangle four hundred and seventy feet square, and one hundred feet high to the upper cornice. The front was adorned with Doric and Ionic columns and pilasters, and crowned with a heavy balustrade, whereon was ranged colossal stone figures of the

1 Mesonero Romanos has described it with tolerable correctness in his Manual de Madrid; 8vo., Mad., 1844.; p. 202.

ancient Kings of Spain, which have since been removed to the plaza beneath. The subsequent additions to the western front, begun by Charles III., and still unfinished, have rather marred than improved the pile. Rising proudly, in a grand white mass, from its airy terraces, the new palace is the chief object which arrests the eye on approaching Madrid, and invests it with somewhat of the dignity of a metropolitan city. In the sentiment which it awakens, and in the style of its decorations, both without and within, it belongs to that Italian architecture, embellished according to the florid taste of France, which arose at Versailles, and overspread Europe in the last century. The reigning House of Spain bears witness to the successful policy of the Bourbons; and their royal residence at Madrid is perhaps the finest existing example of a Bourbon palace.

*Queen Isabella Farnese.*

Isabella Farnese, a Princess of Parma, the second Queen of Philip V., was, like her husband, an amateur painter. Palomino, according to his wont, extols her "excellent ability" in the art,[1] but against his raptures it is fair to set the silence of Ponz, who notices some heads, executed by her, in two apartments at San Ildefonso, without any marks of admiration.[2] She also displayed her taste in the adornments of Riofrio, and its miniature gardens, a dependency of San Ildefonso.[3] To her influence, and not unwise economy, are attributed the erection of the new palace at

[1] Palomino; tom. i., p. 187. [2] Ponz; tom. x., p. 148. [3] Id., p. 125.

Madrid on the old site, and the consequent curtailing of the magnificent designs of Juvara.[1]

*Louis I.* 1724.

Louis I. was raised to the throne at the age of seventeen, in 1724, after the abdication of his father, Philip V. His reign was a mere episode in that of the latter monarch: its chief events were his boyish pranks, and his quarrels with his lively French Queen; and it was brought to a close in eight months by the smallpox.[2] As Prince of Asturias, he took some lessons in modelling from Raymundo Capúz;[3] and as King, he received the dedication of Palomino's second folio.[4] These are his sole claims to a place amongst royal patrons of art.

*Ferdinand VI.* 1746-1759.

Ferdinand VI. succeeded his father, Philip V., in 1746, and reigned till 1759. He was a prince of an amiable disposition and slender abilities, and of the melancholy temperament usual with Spanish kings. Shooting and music being the only pursuits which gave him any pleasure, his time was divided between the chase, the opera, and the chapel.[5] In his endeavours, however, to revive the effete arts of his country, he did not fall short of his predecessor. He raised Philip's school of painting, sculpture, and architecture, to the dignity of a royal institution, which he called the Academy of San Fernando;

1 Page 1163. Hand-Book; p. 782.

2 Coxe's Memoirs of the Kings of Spain of the House of Bourbon; vol. iii., p. 78.

3 Chap. xiv., p. 1086.

4 Chap. xiv., p. 1125.

5 Coxe's Memoirs; vol. iv., pp. 16, 221.

*Nunnery of Las Salesas.*

he endowed it with considerable revenues; and he provided it with apartments in a spacious palace in the street of Alcalá, originally built by Churriguera,[1] and afterwards pruned of its extravagances by Diego Villanueva.[2] His Queen, Maria Barbara of Portugal, remarkable for her sweet temper and ungainly person, induced him to build also the immense convent of nuns of the order of St. Francis de Sales, as a retreat for herself and a place of education for the daughters of the nobility. It cost upwards of nineteen millions of reals, and was the last great religious edifice on which the crown of Spain lavished its American treasures. The architect was one François Carlier,[3] a tasteless Frenchman; and the building, grand in dimensions, and paltry in design, has spoiled a noble site, and a vast quantity of fine materials.[4] The best part of the pile is the garden front, which contained the royal residence; and the church deserves notice, at least, for the beauty of its Corinthian columns, formed of the richest marbles of Spain. Queen Barbara spent great part of the wealth, which she so loved to amass, in furnishing it forth with costly pictures and sculptures, by indifferent artists, and with the finest plate and jewellery which could be supplied by the Indies, and the degenerate successors of the D'Arphes and Becerrils.

[1] Chap. xiii., p. 1057. [2] Los Arquitectos; tom. iv., p. 271. [3] Id. p. 234.

[4] "The size, enormous cost, and vile taste, led the critics to exclaim, *Barbara Reina, barbara obra, barbaro gusto, barbaro gasto.*" In Spanish *barbaro* means immense, as well as barbarous. Hand-Book, p. 796.

*Charles III.* 1759-1788.

Charles III., the younger brother of Ferdinand, was promoted, on the death of the latter, from the throne of the Two Sicilies to that of Spain and the Indies. Singularly ignoble in person and aspect, his intellectual endowments rose considerably above the level of the Bourbons. Before his accession to the Castilian crown, he had already distinguished himself by the wisdom and beneficence of his government at Naples. He had likewise evinced a taste for art, both as a patron and an amateur artist. The graver was the artistic implement with which he amused his leisure; and Gandellini notices with praise his etching of the Blessed Virgin, with the Infant Saviour in her arms. Under his auspices Herculaneum and Pompeii began to emerge from the darkness of ages, and to pour their antique treasures into the Royal Museum of Portici and Naples. At Caserta, also, he built that magnificent palace, with its aqueducts and gardens, the masterpiece of Vanvitelli, and still the Escorial or Versailles of Campania. At his return to Spain, he conferred new honours and privileges on the academy of San Fernando, and he instituted two other royal academies of art, with the title of San Carlos, in the cities of Valencia and Mexico. He invited to Spain the Saxon painter, Mengs, and the Venetian, Tiepolo, and long employed them, with large salaries, in the decorations of the new Alcazar of his father.

*Decree against the exportation of pictures from Spain.*

Munificent as a patron of the second-rate artists of his age, he likewise evinced his appreciation of the great dead painters, by a decree forbidding the exportation of their works. This order appeared in 1779, in the shape of a letter from the prime minister, Florida Blanca, to the civil governor *(Asistente)* of Seville, copies of which were also widely circulated throughout the kingdom.[1] Whereas, said the document, certain foreigners were buying up and sending abroad all the pictures of Bartolomé Murillo that came in their way, his Majesty, taking into consideration the dishonour and detriment therefrom resulting to the character and taste of the nation, signified his pleasure that the practice should cease, and that persons detected in the traffic should be punished by pecuniary fine, as well as by the confiscation of the paintings. Laws, impossible to be enforced, and administered by officers ever ready to assist in their evasion, have, in all times, been amongst the chief evils of Spanish government. The only practical effect therefore of this well-meant rescript, was to induce the more scrupulous and courtly collectors, like our English Cumberland,[2] to obtain formal permission to remove their acquisitions. During the Bonaparte usurpation, if it remained on the statute-book, it was never permitted to interfere with the predatory operations of Soult

[1] It may be found in Ponz ; tom. ix., p. 290.

[2] Anecdotes ; vol. ii., p. 103.

and the picture-dealing Marshals of France. It therefore deserves notice, merely as an historical fact creditable to Bourbon taste, and showing that one, at least, of the race wished to preserve to Spain the trophies of that artistic genius which had glorified the times of the Austrian dynasty.

*Architectural works.*

To his capital he contributed many new buildings, chiefly devoted to literary or scientific institutions, amongst which was the museum of natural history on the Prado, now the royal picture gallery.[1] The most effective of his edifices at Madrid, however, were the stately gates that nobly terminate many fine streets, and, in some measure, conceal from observation the paltry walls, of which Madame d'Aulnoy long ago remarked that they might be battered down with oranges.[2]

*Infant Don Gabriel.*

The Infant Don Gabriel, second son of Charles III., was a young prince in whom was revived somewhat of the literary and artistic tastes and talents of his Austrian ancestors. In his twentieth year he published a translation of Sallust,[3] illustrated by the pencil and graver of Maella and Carmona, and magnificently printed in the fine press of Ibarra, a work which, if not entirely executed by the royal scholar, at least bespoke a love of letters, and a respect for literary distinction. He was also a diligent

1 Chap. i., p. 51. 2 Voyage; tom. ii., p. 113.

3 La Conjuracion de Catalina y de la Guerra de Jugurta, por Cayo Salustio Crispo; 4to., Madrid, 1772.

amateur painter, and filled his apartments at the Escorial with his copies or studies from nature, some of which he likewise presented to the Academy of San Fernando, wherein he held the rank of academician. Unhappily for Spain, he died a few days before his father, who, seeking consolation in the chase, fell a victim to his paternal affection and his love of shooting, in 1788.

*Charles IV.* 1788-1808.

Of the fourth Charles, the son and successor of Charles III., little need be said. No enlightened patronage of art or letters could be expected from the drivelling tool of Godoy. Still, imitating, if not possessing, the tastes of his predecessors, as Prince of Asturias he collected pictures, and as King he established a royal academy of the fine arts at Zaragoza, under the protection of San Luis. Almost the sole memorial of his reign, to be found in the royal demesnes, is the Casa de Labrador, a paltry imitation of the Trianon, which deforms the groves of Aranjuez. But he and his family, the most despicable of the royal houses which disgraced Europe at the close of the last century, were at least happy in a portrait-painter, Francisco Goya, an artist worthy of a better time, and the ablest who had appeared at Madrid, since Sebastian Muñoz met his death beneath the dome of Our Lady of Atocha.[1]

*Amateurs.*

The courts of the Bourbon princes, possessing few professional artists, cannot be expected to have produced many amateurs. The Duke of

*D. of Uceda.*

[1] Chap. xiii., p. 1043.

Uceda, however, who resided at Madrid in 1715, painted for his own amusement with considerable skill, which, according to his friend Palomino, he acquired at Rome, when ambassador from his sovereign to the Holy See.[1] Don Bernardo Inca Mendez de Sotomayor, a gentleman of Cordoba, executed in 1709 some pen and ink drawings, which, falling under the observation of Cean Bermudez, had sufficient merit to obtain for their author a place amongst the artists of Spain.

*D. B. I. Mendez de Sotomayor.*

Don Juan Joseph Navarro, created, in 1744, Marquess of Victoria, in consequence of the advantage which he obtained over Admiral Matthews' squadron in the Bay of Hyeres, enjoyed a reputation as a painter and man of letters, as well as a naval commander who had vanquished a British foe. Besides many manuscripts on nautical subjects, he left behind him a number of sketches, landscapes with small figures, which Cean Bermudez thought not inferior to the studies of Callot. By the desire of Philip V., the ingenious admiral several times had the honour of drawing before that monarch at Seville; and he had two daughters, Maria Ignacia and Rosalia, whom he trained to the use of the pencil. He died at Cadiz, in 1771, aged 84.

*J. J. Navarro M. of Victoria.*

*Dª M. I. and Dª R. Navarro.*

Don Luis Alvárez de Nava, knight of Santiago, and captain of the royal Spanish guard, was an amateur painter, of skill and influence sufficient to obtain his election as an honorary member of

*D. L. Alvarez de Nava.*

[1] Palomino; tom. i., p. 186.

*Dss. of Huescar and Arcos.*

the academy of San Fernando in 1753. A still higher honour was conferred by that body, in 1766, on Doña Mariana de Silva Bazan Sarmiento, Duchess of Huescar and Arcos, who was not only received as an academician, but also appointed honorary directress of the painting department, with a vote and precedence at the meetings. These compliments were elicited or rewarded by some drawings presented by the Duchess to the academy. She died in 1784. The Marquess of Montehermoso, likewise an academician and painter, collected pictures at Vittoria, where he died in 1798.

*Ms. of Montehermoso.*

*D. D. Rejon de Silva.*

Don Diego Rejon de Silva was a gentleman of Murcia who attained the dignity of counsellor of state, and held a post in the chief secretary's office, in the reigns of Charles III. and Charles IV. As an amateur of arts and letters he evinced considerable skill, both in literature and painting. He was a member of the royal academy and took an active part in the management of its affairs; and he likewise contributed a copy of a picture by Mengs, to the walls of its gallery. He wrote and published a didactic poem on Painting,[1] in three cantos, in which are presented in not inelegant verse, the more important rules of the art, as laid down by Da Vinci, Alberti, and Pacheco. The first canto treats of design, the second, of composition, and the third, of colouring. Without possessing the genius and

*His Poem "La Pintura."*

[1] La Pintura, Poema didactico en tres cantos; 8vo. Segovia, 1786.

imagination of Cespedes, he humbly follows in the footsteps of that master, filling up, according to his ability, the sketch which he found in the canon's fine fragment on the same subject. The artist, who seeks for instruction in his poetical essay, will probably find it not less useful, the reader, who turns it over for amusement, will find it not more wearisome, than the similar lucubrations in Latin, of Marsy,[1] and in French, of Watelet[2] and La Mierre.[3] One of the objects which he had in view in the work, seems to have been to defend the artistic reputation of Spain from the calumnies of Du Bos, Felibien, and other French writers. His reply to these gentlemen is made in the form of a long note, and he rebukes their fluent ignorance and flippant criticism in a tone in which the pride of the Spaniard struggles with the discretion of the placeman. The former of these feelings sometimes gets the better of the latter. A certain M. Patte had lifted up his heel against Spain in a style that not even the counsellor of a Bourbon prince could reprehend with perfect serenity. "Paris," said the Frenchman, writing in 1765,[4] "is now in Europe "what Greece was in the great days of ancient "art; in all courts the best artists are Parisians,

*Reply to French critics.*

1 Pictura, Carmen; 12mo. Paris, 1736.

2 L'Art de Peindre; Poëme; 4to Paris, 1760.

3 La Peinture; Poëme; 8vo, Paris, 1769.

4 Monumens erigés en France à la gloire de Louis XV. Paris, 1765; p. 6-7. Rejon; Pintura; p. 104-5.

" as in the case of M. Marquet at Madrid." " M. Marquet," retorts Rejon, to this *coup de patte*, " never was our first royal architect; and even " if he had been, Frenchmen, for their own " sakes, ought to conceal the fact. The Post- " Office, the eyesore of our most public place, " is the only edifice built by him in this capital; " and if any sane Frenchman can be found to " defend its architecture, we will abjure good " taste, and concede the point to M. Patte."

*Other works.*

Besides his poem, Rejon de Silva also drew up and printed a code of rules of painting, translated from Da Vinci and Alberti; he published a dictionary of artistic terms;[1] and he wrote an abridgement of Palomino's volumes, of which the manuscript existed in the time of Cean Bermudez, in the library of the academy of San Fernando. He died, much regretted, in 1796, in the city of Murcia.

*D. J. N. de Azara.*

Don Josef Nicolas de Azara, one of the ablest of the diplomatists of Spain, likewise deserves notice as an ardent and tasteful lover of literature and art. He was sent to Rome in 1761 as agent for ecclesiastical affairs, and, for his activity and talents, was some years after promoted to the post of minister at the Papal court. Through his hands passed the long and intricate negotiations, which ended in the suppression of the order of Jesus; and in 1796, presenting himself as a mediator at the camp of Bonaparte, he

[1] Cean Bermudez does not give the exact titles of these works, nor have I been able to find any account of them elsewhere.

averted, for two years at least, the occupation of the Eternal city by the army of the Republic. For nearly forty years he was a leader of the polite and literary society of Rome, a diligent collector of pictures and gems, and a generous benefactor of artists and men of letters. Being the intimate friend of the painter Mengs, he edited his literary remains both in Italian[1] and Spanish,[2] prefaced by an agreeable memoir, in which, however, he has by no means escaped the biographer's besetting sin of over-rating his subject. He was likewise the translator of Middleton's Life of Cicero,[3] and Bowles's work on the Natural History of Spain,[4] the editor of Bodoni's fine edition of Horace,[5] and author of a funeral discourse on his Sovereign, Charles III. In 1801, he was appointed ambassador to Paris, whence he was recalled through the intrigues of Godoy; and he died in 1803, aged 72, when preparing to return to Rome.

*Foreign Artists.*
*A. Procaccini.*

Of the few foreign artists who flourished in Spain during this uninteresting century, Andrea Procaccini was one of the earliest and best. Born at Rome in 1671, he was at first intended for a learned profession by his parents, who yielded,

1 Opere di Antonio Raffaello Mengs, Primo Pittore della Maestà de Carlos Re di Spagna;. Parma, 2 tom., 4to. 1780; one of the beautiful works of Bodoni's press.

2 Obras de Ant. Raf. Mengs, Primer Pintor de Camara del Rey, 4to. Madrid, 1780; with a portrait by Carmona.

3 Historia de la vida de M. T. Cicero; 4 tom., 4to., Madrid, 1790.

4 Twice printed at Madrid, and once in Italian at Parma.

5 2 tom. folio, Parma, 1791.

however, to his boyish inclinations, and allowed him to study painting in the school of Carlo Maratti. After a few months instruction, he copied a picture of Cleopatra in a style so like that of his master, that he became thenceforth a favourite scholar, and in due time a painter of reputation. Besides innumerable works for meaner churches and palaces, he executed a picture of the Baptism of Cornelius the Centurion, for the baptismal chapel at the Vatican; and he contributed the figure of Daniel to a series of twelve prophets, painted by the best artists of the day, for the church of St. John Lateran. Pope Clement XI. honoured him with his esteem and confidence, and availed himself of his advice in his exertions for the improvement of the manufacture of tapestry, a cherished scheme of his Holiness. The pontifical favour having made him famous, he was next employed by Cardinal Aquaviva, the Spanish ambassador, to paint a picture of St. Cecilia, and was afterwards invited by that minister to enter the service of his master the King of Spain.

*Visits Spain.*

Accepting the offer, he travelled northward to Parma, where he was honourably received by its Duke, and thence passed to Genoa. Being detained in that city by stress of weather, he beguiled the time, not only by examining the works of the elder and better artists of his name, but also by painting a hall in the Durazzo palace. On his arrival at the court of Madrid,

probably about 1718 or 1720, Philip V. appointed him first painter in ordinary, and ever afterwards retained him about his person. He had a considerable share in the plans and works of San Ildefonso, especially after the death of Ardemans in 1726; and it was by his advice that the King caused Cardinal Aquaviva to purchase the marbles of the Queen of Sweden.[1] In 1729, he was promoted to the post of Aposentador; and his position at court, and his favour with his master, and especially with Queen Isabella, were so high, that he became, as we are assured by his Italian biographer,[2] the object of much matrimonial speculation. Declining many other honourable matches, he finally bestowed his coveted hand on an Irishwoman, whom he lived with for some years in perfect harmony, and appointed his sole heir at his death. He died of a cold at San Ildefonso, in 1734, and was buried in the Franciscan convent at Segovia. Amongst the property to which his widow succeeded, were three houses at Rome, and a large collection of pictures and sketches.

*Favour at court.*

*Marriage.*

*Death.*

In Spain, Procaccini rather enjoyed his reputation as a painter, than increased it. His time, indeed, was principally occupied in giving advice on matters of architecture and landscape gardening. Two or three pictures are all that he

*Merits as an artist.*

1 Page 1157.

2 Lione Pascoli; Vite de' Pittori, Scultori, ed Architetti moderni; 2 tom., 4to., Roma, 1736; tom. ii., p. 404.

left behind him in the Peninsula; and of them the most important is an altar-piece, of no great merit, representing the patron saint, in the collegiate church at San Ildefonso. In Italy he is favourably known as an engraver, having executed plates from various works of Rafael and Carlo Maratti, and also from some of his own designs for tapestry.

*R. A. Hovasse*

René Antoine Hovasse, born at Paris, in 1645, was a disciple of Charles Le Brun, whom he assisted in his historical paintings at Versailles. He became a member of the academy of Paris in 1673, and in 1699 was appointed by Louis XIV. director of the French academy at Rome, a post which he held for five years. At the invitation of Philip V., he afterwards passed into Spain, where he remained but a short time. He died at Paris in 1710.[1]

*M. A. Hovasse.*

His son, Michel Ange, elected into the French academy in 1707, succeeded him as painter to the King of Spain. He executed various works at St. Ildefonso; some pictures of boorish festivals in the apartments of the King, a Crucifixion in the oratory, and a number of landscapes in one of the chambers of the Queen. Cean Bermudez, who possessed some of his drawings, praises them for their spirit and correctness. He died, according to one of his French biographers, at Arpajon, in 1730.[2]

[1] Dargenville; Abrégée de la Vie des Peintres; 2 tom., 8vo., Paris; l'an iv., tom. ii., p. 533.

[2] Id., p. 705.

*J. Ranc.*

Jean Ranc was born at Montpelier in 1764, and became at Paris the scholar of Hyacinthe Rigaud, whose style he imitated, and whose niece he married. Two portraits, which he painted, of the professors Verdier and Platte Montagne, and presented to the academy of Paris, procured his election into that body in 1703. In portraiture he was esteemed not inferior to his skilful and accurate master. But like greater artists, he was not exempt from impertinent and vexatious criticism, which, however, gave him an opportunity of making a pleasant and unanswerable reply. Having exhausted all his talent on a particular portrait, the friends of the sitter still refused to be pleased. He, therefore, privately painted a copy of the picture, and cutting the head out of the canvass, so placed it, that the original could, undetected, supply the vacuum with his own veritable face. The cavillers falling into the snare, and again condemning the likeness, the relaxing features and hearty laughter of the supposed portrait, speedily and sufficiently avenged the painter of their fastidiousness.

*His Portraits, and practical wit.*

*Visit to Spain.*

Philip V. invited Ranc to Spain in 1724. He was then sent to Lisbon to paint the portraits of the royal family of Portugal; and he afterwards, in 1729, accompanied the train of the Bourbon King, in the wintry expedition to the frontiers of that country, on occasion of the double match between the houses of Bourbon and Braganza. After furnishing many portraits of royal and

noble personages to the palaces of Spain, he died at Madrid in 1734. He painted Philip V. for the academy of St. Ferdinand, as well as for San Ildefonso and Buenretiro, and for the latter residence he also pourtrayed Queen Isabella. Cean Bermudez praises his fresh and agreeable colouring, as well as his accuracy in taking likenesses.

*L. M. Vanloo.*

Louis Michel Vanloo was born of a noble family, originally Flemish, which had produced a succession of painters for five or six generations. His father, Jean Baptist, a naturalized Frenchman, married and settled at Toulon, where the son was born in 1707; and he afterwards resided for some time at Rome, in quality of painter to the Prince of Carignano. The family removed to Paris in 1718, but Louis was soon sent back to pursue his studies, for six years, at Rome. At the end of that time he returned to Paris, and in 1731, was admitted a member of the French academy, on the same day with his father, with whom he was also employed in various works of consideration in the churches of the capital, and at Fontainebleau.

*Visit to Spain.*

In 1736 the influence of the court-artist, Rigaud, obtained for him the post of painter to the King of Spain, in which he replaced his deceased countryman Ranc. At the court of Madrid he met with great success, and had the honour of painting Philip V., Queen Isabella, and the rest of the Royal family, as well separately, as collectively on one immense canvass,

which may still be seen, a wilderness of wig and hoop, velvet and brocade, in the royal gallery of Spain.[1] The work esteemed by Cean Bermudez, above all his others, is a portrait of Louis I. as a child, dressed in Spanish costume, which was preserved at Haro, in the mansion of the Ollauris, where that prince and his mother, Maria Louisa of Savoy, had once passed the night. This portrait, however, must have been a copy from some earlier picture, for Louis had been for twelve years inurned in marble at the Escorial, when Vanloo came to Madrid. He took a warm interest in the establishment of the academy of St. Ferdinand; and became director, in 1744, of the provisional body, and, in 1751, of the completed institution. Returning full of honours to Paris, in 1752, he died there soon after his arrival.

*F. Vieira.*

Francisco Vieira, one of the rare artists of Portugal, deserves notice as well for his merits as a painter, as for his energy, and devotion as a lover. Born at Lisbon in 1699, he was still a child when he became enamoured of Doña Ignez Elena de Lim, the daughter of noble parents, who lived on friendly terms with his own, and permitted the familiar intercourse of their children. The thread of their loves was broken for awhile by the departure of the young wooer to Rome, in the suite of the Marquess of Abrantes, ambassador to the Holy See. There he applied himself diligently to the study of

*Romantic attachment.*

*Visit to Rome.*

[1] In the reserved room.

painting in the school of Trevisani, and when he had sufficiently acquired the rudiments of art, he improved his skill by copying the works of Annibal Carracci in the gallery of the Farnese palace. His patron, Abrantes, unprofitably engrossed part of his time by causing him to make drawings of the furniture of his palace, and sketches of religious processions. A residence of seven years at Rome, however, afforded ample opportunities for study, and he had carried off the first prize in the academy of St. Luke before he returned to Portugal. Although only in his sixteenth year, he was immediately appointed by John V. to paint a large picture on the Mystery of the Eucharist, to be used at the approaching feast of Corpus. Of this difficult task he acquitted himself in six days, to the perfect satisfaction of his Faithful Majesty and his not very critical court; and he afterwards had the honour of pourtraying the King's ample visage, in a picture to be used as a model for the coin-dies by the medallists of the Mint.

*Return to Lisbon and his love.*

Meanwhile he had remained constant to his adored Ignez, and took the first occasion of flying once more to her feet. He was kindly received by the Lima family, at their villa on the beautiful shores of the Tagus, and was permitted to reside there for a while, painting the scenery, and wooing his not unwilling mistress. The maiden's heart being fairly won, the eyes of her parents were in due time opened,

and the usual obstacles began to trouble the course of their true love. Ignez was shut up in the convent of Sta. Anna, and compelled to take the veil, while her swain was turned ignominiously out of doors. In his distress he carried his complaints to the foot of the throne, and prayed that the vows of the fair one, first pledged to him, might be held sufficient to release her from those which she had been forced to utter to Heaven. John V., although wont to cull his own mistresses from nunneries, was a dutiful son of the Church, and refused to interfere. The lover, therefore, returned to Rome, and urged his suit at the feet of the Keeper of the Keys. There he obtained a commission to be issued to the Patriarch of Lisbon, empowering him to inquire into the facts of the case; and the report of that prelate being favourable, he was finally made happy with a bull, annulling the religious vows of the nun, and authorising their marriage. It is uncertain how long the affair remained undecided; but a Portuguese Jesuit having warned Vieira that at home he ran the risk of being punished by confiscation of his property, for obtaining a bull without the approval of the civil power, he prolonged his residence at Rome to six years, the matter might have time to be forgotton at Lisbon. During this period, he continued to exercise his pencil with so much success that he was elected a member of the academy of St. Luke.

*Misfortunes.*

*Return to Rome.*

*Return home and marriage.*

He finally ventured to return to his native Tagus and accomplish the object of his life. Disguising himself as a bricklayer, he skulked about the convent where Ignez lay immured, mingling with the workmen employed there, till he found means to open a communication with her and concert a plan of escape. He then furnished her with male attire, and at last carried her off on horseback, to another bishoprick, where they were married in virtue of the Pope's bull. While effecting her rescue, or during the pursuit that followed, the intrepid painter was fired at, and severely wounded, by a brother of his bride, an injury which it was his fortune to avenge, as he himself used to relate, by giving alms to the perpetrator when reduced to beggary in after years.

*Visit to Spain.*

Apprehending further outrage, he retired for a time to the convent of Paulistas, where he painted in 1730-1 for the church several pictures of Hermits, noted on as "famous" by his Portuguese biographer. Although he appears now to have been left in undisturbed enjoyment of his hard won wife, fear of possible molestation, or a love of travel, induced him to set out in 1733 for the third time to Rome. Taking Seville in his way,[1] he remained for some time in that

[1] Cean Bermudez places his visit to Seville before his elopement and marriage with the nun. I have given what appears the more probable version of the story, which I find in Cyrillo Volkmar Machado; Vidas dos Pintores Portuguezes, p. 99, whence I have also taken several other facts of his life.

city, then the seat of the Castilian court, and lived on familiar terms with Ranc and the other artists of Philip V.

*Return to Portugal, and appointed painter to the King.*

He did not, however, proceed further than Andalusia. John V. had newly dedicated his vast convent-palace at Mafra, the huge but degenerate Escorial of Portugal, lauded, like its Castilian prototype, as a new wonder of the world,[1] and inhabited by monks who evinced their austerity by eschewing cloth of gold and silver, and wearing nothing finer than the silken brocades of Lyons.[2] He could not afford to lose the best artist in his dominions. Vieira was, therefore, commanded to return, to become his painter in ordinary with a liberal salary. This appointment fixed him for nearly forty years at Lisbon, where he painted with great reputation and success, as well for other convents as for Mafra and the royal palaces. Many of his works perished in the great earthquake of 1755, but some of the best escaped, especially those in the Franciscan and Carthusian houses. The Count of Assumar and the Duke of Cadaval likewise possessed good specimens of his pencil; the Count of Lippe, the cele-

*Works.*

1 Monumento sacro da Fabrica e solemnissima sagraçaō da santa basilica do Real convento que junto á villa de Mafra, escrito por Fr. Joaō de S. Joseph do Prado; fol., Lisboa, 1751; p. 137. The Portuguese friar describes his conventual home with far less grandiloquence than is indulged in by the Jeronymite historians of the Escorial.

2 Descripcion del reino de Portugal y de los Algarbes, extractado del ensayo de Adriano Balbi y aumentada con noticias originales por Don Jose Marugán y Martin; 2 tom., 4to., Madrid, 1838; tom. ii., p. 166.

brated commander, honoured him with a visit in 1762, and obtained a picture of St. Anthony, which he carried to Germany; and a certain William Hudson made prize of, and transported into England, another, which the Portuguese Palomino styles "the celebrated Adoration of the Kings." England likewise possesses, or at least possessed, the larger part of a great collection of drawings left by Vieira. His artistic skill was displayed as well in architecture as in painting, and his success in that line may still, perhaps, be judged of in the fountain which he designed for the garden of Don Alexandre de Guzmaõ.

*Widowhood and authorship.*

In 1744, he took the vows of the military-religious order of Santiago. His wife, the nun Ignez, died at Mafra in 1775. From that time he relinquished the pencil, and retired to a retreat called Beato Antonio, to spend the rest of his days in meditation and prayer. He beguiled part of his time, however, by writing and publishing at Lisbon, in 1780, a poetical autobiography which he called the "Distinguished Painter and Constant Hus-band."[1] In this book, which created some sensation, the candour of the style probably atoned for the arrogance of the title, for his biographer refers to it as the source whence he partly drew his account of the author's life.[2] He

[1] O Insigne Pintor é leal esposo Vieira Lusitano historia verdadeira, que elle escribe en cantos liricos; Lisboa, 1780.

[2] Machado talks of the book as if it were too well known to be quoted, but I have not yet been able to obtain sight of a copy.

died at Lisbon, in 1783, with a high reputation for piety, founded on his almsdeeds and close attendance on religious rites. As a painter he is praised by Cean Bermudez for correctness of drawing and for vigour of fancy, and he likewise used the graver with some skill.

*J. Amigoni.*

Jacopo, or as he is called in Spain, Santiago Amigoni, was a Venetian who came to Madrid in 1747, as painter to Ferdinand VI. He painted a ceiling in the palace at Aranjuez, some pictures for the theatre, and a large composition from Tasso for one of the halls of Buenretiro, and executed various other works for the royal residences. Two huge pictures by him, the Finding of the gold cup in Benjamin's sack, and Joseph in the palace of Pharoah,[1] meet the eye of the spectator in the vestibule of the Queen of Spain's gallery, and justify the dry remark of Cean Bermudez, that, "although he possessed somewhat of the spirit "of Venetian colouring, his works cannot be "mistaken for those of Titian and his imme-"diate disciples." He died at Madrid in 1752 aged 77.[2]

*C. Giaquinto.*

Corrado Giaquinto, born at Molfetta, was a painter trained in the school of Solimena at Naples. He afterwards went to Rome, where he studied under Sebastiano Conca, and was admitted to the academy of St. Luke. On the death of

1 Catalogo; Nos. 2 and 38.

2 Lanzi; Storia Pittorica: tom. vi., p. 4.

Amigoni, he was chosen to replace that artist at the court of Madrid, and arrived there in 1753. Besides superintending the pictorial decorations of the new palace, he held the post of director of painting in the academy of St. Ferdinand. On the arrival of Mengs, in 1761, he returned to Naples, where he died in 1765, at an advanced age. His principal works were allegorical compositions executed on ceilings of the palace, and he painted the Blessed Trinity surrounded by the heavenly host, the Battle of Clavijo, and various sacred subjects on the domes of the gorgeous chapel-royal. To the oratories of the King and Queen at Buenretiro he likewise furnished various small devotional pictures, and two altar-pieces representing St. Francis of Sales and his noble devotee, Jeanne de Chantal, besides other works, to the new convent of Las Salesas. As a colourist he is highly esteemed by Cean Bermudez, who considered him the best fresco painter that had appeared in Spain since Luca Giordano.

*G. B. Tiepolo.*

Giovanni Battista Tiepolo was born, in 1693, at Venice, and learned to paint in the school of Gregorio Lazzarini. His rapid hand and showy style made him sufficiently famous to be invited to Spain by Charles III., in 1763, to paint the ceilings of the new palace at Madrid. For a man of seventy he certainly accomplished a large amount of work. His first effort was the ceiling of the guard-room, on which he depicted Vulcan

forging arms for Æneas at the request of Venus. He then moved into the King's ante-chamber, and decorated its roof with a vast composition representing the genius of the Spanish monarchy leaning on a lion, and surrounded by the heavenly host of Olympus. But his great work was the ceiling of the noble hall, known as that of the kingdoms, whereon he delineated a countless assemblage of allegorical figures representing the various provinces of the Spains and the Indies in their national costumes, and surrounded with the natural productions proper to each. These ceilings displayed great facility, if not great power, of invention and composition. But though extolled to the skies by a generation that had forgotten Velasquez, they are now curious, chiefly as monuments of the bad taste of the time. Tiepolo likewise painted a series of oil-pictures on sacred subjects for the new conventual church of San Pasqual Baylon at Aranjuez, which the friars thought proper to remove soon after they had been hung up, to make way for the works of some other artists. This indignity the Venetian took so much to heart, that it was supposed to have aggravated a malady under which he laboured, and to have hastened his end. He died at Madrid in 1770. He engraved thirty-four plates from his own pictures, amongst the best of which were figures of San Pasqual and San Carlos, taken from the altar-pieces rejected by the friars at Aranjuez. Of two sons who

*D. Tiepolo.*

accompanied him to Spain, the elder, Domenico, married, settled, and died at Madrid, where he enjoyed a pension from the Crown, and obtained some reputation as a painter. He executed two ceilings in the palace, and left fifty-three plates,

*L. Tiepolo.*

after his father's pictures or his own. Lorenzo, the second son, was also a painter and engraver, and covered a palace-ceiling with frescos in the style of his father, at whose death he returned to Venice.

*C. F. de la Traverse.*

Charles François de la Traverse was a Parisian, and a scholar of François Boucher. He was afterwards pensioned by the Crown and sent to pursue his studies for six years at Rome. Proceeding afterwards to Naples, he devoted himself for awhile to exploring the, then novel, ruins of Herculaneum. He attracted the regard of the Marquis D'Osson, the French ambassador, who, being removed to Madrid, took him thither in his suite. He resided for many years in the Spanish capital, but he did not succeed in obtaining royal patronage. For private houses, however, he painted many small pictures in a style which obtained the praise of Cean Bermudez. Landscapes and flowers were the subjects in which he succeeded best; and in colouring he imitated the style of the Flemings. The engraver, Carmona, executed a good print from an allegorical picture painted by him in honour of the birth of an Infant of Spain. Removing, near the close of his life, to his own country, he died at Paris in 1778.

*A. R. Mengs.*

Anthon Rafael Mengs was born at Aussig, in Bohemia, in 1728. He was the second son of Ismael Mengs, who resided at Dresden as miniature painter to Augustus III., King of Poland. Being an enthusiast in his profession, this artist gave his children pencils instead of playthings, and compelled his two sons, from a very early age, to draw for sixteen hours a day, a course of labour from which the elder of the two took refuge with the Jesuits at Prague. The second, however, evincing a strong predilection, as well as great talents, for the art, his father took him in 1740 to Rome. There, for three years, he used to shut him up daily in the Vatican, with a loaf of bread and a pitcher of water, in order to hold converse with Rafael, Michael Angelo, and the antique. If he left him at home, he would set him a certain task, and, to guard him from external temptation, was wont to lock the door and put the key in his pocket.

*Taken to Rome.*

*Return to Dresden, and success there.*

On their return to Dresden, young Mengs employed himself in executing portraits in coloured crayons, some of which falling into the King's hands, obtained for him promotion to the post of painter to his Majesty, with an annual salary of 600 thalers. Being only in his sixteenth year, however, he had the modesty and good sense, in spite of the displeasure and surprise of Count Bruhl, to obtain leave to decline the offer, and return to his studies at Rome. There he lived with his father for four years,

*Second visit*

*to Rome.*

near the Vatican, applying closely to professional labour, and devoting part of his time to the study of practical anatomy in the hospital of Sancti Spiritus. The first work by which he attracted the notice and the applause of the Roman public, was a picture of the Holy Family.

*Marriage.*

For the Blessed Virgin, he took as a model Margarita Guazzi, a poor, virtuous, and beautiful maiden, whom he made his wife in 1749, embracing at the same time the Roman Catholic faith.

*Return to Dresden and appointment as painter to the Elector-King.*

His father soon afterwards wishing to return to Dresden, he accompanied him thither, refusing several advantageous offers of patronage at Rome, and quitting a country which he already preferred to all the rest of the world. For this filial obedience old Ismael, on occasion of some disagreement, in a short time made him a very ungracious return, by turning him with his wife and infant daughter into the street. The King of Poland, amongst his other pleasures and prodigalities, was a munificent, if not always a discerning, patron of art.[1] When he heard, therefore, of young Mengs' misfortune, immediately named him, for the second time, his painter in ordinary, with a salary of 1000 thalers a year, a house, and a carriage His Majesty was then engaged in the construction of the florid Italian church, where the

[1] Works of Sir C. Hanbury Williams, 3 vols., sm. 8vo. London, 1822; vol. ii., p. 222.

Catholic house of Saxony still peacefully worships God in its Protestant capital. To this building Mengs contributed two pictures to adorn the lateral altars. That for the high altar was likewise entrusted to his pencil, and in order that it might do honour to his skill and its destination, he obtained permission to execute it at Rome.

*Third visit to Rome: works there.*

He settled himself at Rome with his wife and child in 1752. His first work was a copy of Rafael's School of Athens, undertaken, he was wont to say, for the sake of imbuing his mind more perfectly with the spirit of the great master, and executed for the Earl of Northumberland. He then began his Dresden altar-piece, on which he had not wrought long, when the Seven years' war broke out in Germany. The first campaign saw Augustus of Poland chased from his Electorate by the arms of the great Frederick. The painter of the exiled prince consequently found his salary stopped, and himself and his increasing family left in utter penury. He was forced, therefore, to support himself for several years by painting whatever pictures he could find patrons to order, at whatever prices they could afford to pay. The first work which gained him much reputation was one of the largest and the worst paid that he had yet undertaken, a great fresco on the dome of the church of San Eusibio, for which the frugal Celestine friars, to whom the church

belonged, engaged to find him scaffolding and plasterers, and to pay him 200 crowns. The fine design and brilliant colouring of this composition attracted universal admiration, and if slenderly remunerated in coin, Mengs at least reaped from it that fame which, in the career of an artist, seldom fails to lead to fortune.

*Visit to Naples and employed by the King.*

When he left Dresden, his master, the Elector King had ordered him to repair to Naples, to paint for his gallery the portraits of all the royal family, expressly forbidding him to accept payment from his august sitters. Owing to the war this commission remained in abeyance, until the Duke of Cerisano, Neapolitan minister at Rome, urged the now famous painter to fulfil it, and, to relieve him of all pecuniary difficulties, informed his court of the prices which Mengs had usually received in Saxony. He likewise ordered him to paint a picture for the chapel royal at Caserta, paying him in advance 300 sequins, a moiety of the price. Some of his jealous rivals at Naples, however, caused it soon afterwards to be communicated to him, that this picture would not be required for many years, and that the King and Queen of Naples, thinking his prices exorbitant, declined to sit for their portraits. Poor Mengs remained therefore in a state of doubt and disappointment, until the Count of Lagnasco, Polish minister at the papal court, returning from a visit to Naples, assured him that the altar-piece for Caserta was daily expected, and

that so far from grudging his price, the Queen, Amelia of Saxony, was displeased with her countryman, for not having already presented himself to fulfil his sovereign's commands. Mengs therefore finished his picture with all dispatch, and hastened with it to Naples, where he found Charles VII. and his consort preparing to remove to their new kingdom of Spain, and too deeply occupied to submit themselves to his pencil. They received him, however, with kindness, and directed him to paint the portrait of their son, Ferdinand III., who was about to ascend the vacant Sicilian throne. But even this command he was prevented from executing, by the jealousy of his brother artists, who seem to have inherited all the rancour of Ribera, and who threw out hints, which he lost no time in taking, that the sooner he removed from their territory the better for himself.

*Other works at Rome.*

Once more safe at Rome, Mengs, now sunned with royal favour, found abundance of patronage amongst the nobles of the Papal city. At the beautiful villa of Cardinal Alessandro Albani, he clothed the ceiling of a gallery with a fresco representing Apollo, Memory, and the Muses, which gave proofs of diligent study of the antique paintings, lately exhumed from Herculaneum, and collected in the Museum at Portici. He likewise executed various oil pictures for English lords and Neapolitan princes, amongst

which one of the most important was Cleopatra at the feet of Cæsar.

*Invitation and journey to Spain.*

He had made up his mind to pass the rest of his life at Rome, when he received from Don Manuel de Roda, Spanish minister, an invitation to enter the service of his Catholic Majesty. The terms offered were an annual salary of 2000 doubloons, with a house, coach, and all the materials of his art provided for him. In case of acceptance, free passage for himself and his family was likewise offered, in two Spanish vessels of war about to sail from Naples to Alicante. Mengs at once closed with the proposal, and arrived at Madrid in September 1761. Charles III. received him with the greatest affability, and ever treated him with perfect kindness, in spite both of the insinuations of rivals, and of his own uncouth demeanour, which his secluded habits had rendered inveterate. Giaquinto, an artist of high Italian reputation, was then the chief painter of the Court. On the exhibition, however, of Mengs' first work, he found himself instantly eclipsed, and covered his chagrin by a hasty retreat to Italy. His first great efforts were directed to the embellishment of the new palace. There he depicted Olympus with all its gods and goddesses, on the ceiling of the King's bedchamber, and Aurora on that of the Queen's; for the apartment of the Princess royal, he painted four pictures representing night and morning, noon and evening; and for the

*Success and Works.*

King's private oratory he provided an altar-piece in fresco, representing the Nativity of Our Lord, which he completed in the brief space of eight days. He afterwards painted various easel pictures for the King, amongst which was the famous Descent from the Cross, perhaps the best and certainly the most extravagantly praised of all his works. Painted on a panel 9 feet high, by $7\frac{1}{2}$ wide, the composition consists of seven principal figures, the Virgin with her attendant Maries and other saints grouped around Our dead Lord, whose head is supported in the bosom of St. John. The body, laid on its linen cloth, concentrates the principal lights of the picture; the Virgin, who stands in nun-like weeds, with her eyes raised to heaven, and Mary Magdalene kneels with clasped hands at the Saviour's feet, are the most effective of the figures. In the background, the crosses of Calvary are seen on a distant height; the middle distance is filled up by various mourners, and men with torches leading the way to the new tomb of the Arimathean.

*Connection with the Acad. of San Fernando.*

The academy of St. Ferdinand elected Mengs an honorary member and director in 1764. He suggested several new laws for their government, and certain alterations in the method of study, which at first were adopted. But in carrying them into effect, he seems to have met with opposition, and got involved in quarrels, which did little credit to the wisdom of his fellow-directors, or to his own temper and tact.

*His health impaired by over exertion.*

The early habits of application, acquired beneath the stern discipline of his father, never forsook Mengs. His labours invariably began at dawn and ended at dusk, and then he devoted some hours to preparations for the toil of the morrow. Over exertion and a too sparing diet gradually weakened his health, and reduced him so low that he himself believed that the climate of Madrid had brought him into a decline. Having some time before sent his wife and family to Rome, he was deprived of their care and good offices. Leave was therefore granted him to follow them, and to recruit his shattered frame in Italy.

*Return to Rome.*

His strength failing him on the road, he was obliged to rest for some time at Monaco, but he at last reached Rome, and immediately began to recover. Resuming the pencil amongst the inspiring scenes of his early studies, he produced a much admired picture of Christ and St. Mary Magdalene in the garden, the passage in Our Lord's history known by the name of *Noli me tangere.* He next undertook a large and elaborate composition on the Nativity, in which he proposed to rival another work, on the same subject, now at Dresden, and famous as La Notte of Correggio. Amongst the adoring shepherds of Bethlehem, he introduced his own portrait. Two small pictures of St. John and St. Mary Magdalene then engaged his pencil, and all four passed into the collection of the King of Spain.

*Works at the Vatican;*

Pope Clement XIV. now gave him an opportunity of fulfilling his long-cherished wish to link his name with that of Rafael, as one of the painters of the Vatican. His Holiness, having opened a hall for the reception of the Papyrus rolls of his library, entrusted its pictorial embellishments to his pencil, and its entire decorations, to his taste. Mengs undertook the task on condition that he was not to be compelled to receive any payment. On the ceiling he painted, in fresco, various allegories, treating of Time, Fame, and History, in connection with the arts of Egypt, and over two doors he executed, in distemper, and seated in niches, the figures of Moses and St. Peter. While thus engaged in writing his name, as he flattered himself, on the roll of immortality, time passed rapidly away, and he had been absent from Spain for about three years. Charles III. beginning to be impatient for his return, it required all the diplomatic skill of Don Joseph Nicolas de Azara, the Spanish envoy and his intimate friend, to excuse his delay. At last, Azara finding it necessary to promise that he should speedily depart, he set out for Naples, to pourtray the King and Queen for the royal gallery of Madrid, vowing that he would use the utmost dispatch. Instead of this, however, he remained in the fair city during the whole winter, buying coins and antique vases, and returned to Rome with nothing painted of the pictures but the heads. Then he had to

*Naples;*

finish the hall of the Papyri at the Vatican, and take leave of the Pope, who presented him at parting with a rosary of lapis-lazuli, and a series of the gold medals struck during his pontificate.[1]

*and Florence.*

At Florence, also, which he took in his way to Spain, he lingered for nearly a year, painting portraits and other pictures for the Grand Duke and his friends, and unable to tear himself away from the land of his choice.

*Return to Madrid;*

When he at last presented himself at the Spanish court, however, all was forgiven by Charles III., whose good nature was proverbial,

*works there,*

as well as his hatred of change. He immediately renewed his labours, with his accustomed zeal, in the new palace, and clothed several ceilings with new frescos. His indulgent master was soon enabled to dine, in the presence of his loving subjects, beneath an elaborate composition, representing the Apotheosis of Trajan, his prototype in the opinion of the courtly Azara, and to regale his eyes with a prospect of the Temple of Fame, depicted at the end of the hall. Mengs next went to Aranjuez, and adorned the dome of the palace theatre, with a fresco, in which Time is seen carrying off the genius of Pleasure, and the walls, with a series of classical Caryatides. For the friars of San Pasqual Baylon, at Aranjuez, also he painted a large picture, on panel, for the high altar of their church, representing their tutelar saint in a blaze of glory and sur-

*and at Aranjuez.*

1 Éloge prefixed to the Ratisbon edition of Mengs' writings.

rounded by ministering angels. Under the pressure of these labours, carried on without respite for two years, his health once more gave way, and he now prayed to be allowed to retire for the remainder of his days to Rome. After repeated solicitations, the boon was at length granted, his generous master not only allowing him to continue in the receipt of a salary of 3000 crowns, but settling a further sum of 1000, on his daughters.

*Returns to Rome, for life;*

Fixed once more in the home of his choice, with a fortune equal to his wants, and a fame far beyond his merits, Mengs might have hoped to have passed a long evening of life in prosperous tranquillity. Misfortune, however, had now marked him for her own. He had not been long at Rome when he lost his justly adored wife. The shock broke his spirit, and aggravated his complaints. Striving to forget his grief in devotion to his art, and the winter proving unusually severe, his incessant labour was pursued in a studio heated to a pestilential degree. His enfeebled organs thus gradually lost all tone; he was tormented with a perpetual cough which destroyed his voice; and his emaciated features wore the aspect of a corpse. Still he scorned repose, but toiled on with unabated energy. For St. Peter's he designed a picture of the tutelar Apostle receiving the Mystic Keys, which however remained a sketch; and he finished a large work representing

Andromeda released by Perseus, which, purchased by an Englishman, and captured at sea by a French cruiser, eventually became the prize of the French minister of marine. He likewise executed a large cartoon of the Descent from the Cross, treating the subject in a new manner, for which a Florentine collector offered 1000 crowns. His last work was the Annunciation of Our Lady for the chapel-royal at Aranjuez. The day on which he commenced it, Azara found him standing before the canvass and feebly humming a sonata of Corelli, a composer whose music, he said, he intended to imitate in the picture. At his death the work wanted only a few finishing touches, and the final strokes of the artist's pencil were bestowed on the arm of the archangel, which holds forth the symbolical lily.

*last work,*

*Illness and death.*

Finding his debility increase, he put himself into the hands of a German quack, who promised him speedy relief. To escape the remonstrances of his family he removed to separate lodgings, first in the Via Condotti, and then in the Via Gregoriana. There was a holy nun at Narni, at that time, who gained great fame by the miracles of healing performed by jasmin flowers, which she was wont to distribute to the believing. By means of a decoction of these blessed blossoms, and a strong dose of antimony, the empiric was in one sense as good as his word; the shattered frame of the patient

soon sank under the vigorous effects of this double remedy; and death closed his sufferings towards the end of June 1779. He was buried in the parish church of San Michele, on the brow of the Janiculan hill; and his remains were followed to the grave by the professors of the academy of St. Luke. Azara, faithful to the memory of his friend, erected a cenotaph to his honour in the Pantheon by the side of the monument of Rafael. It is adorned with his portrait in bronze, which had been modelled under his own direction; and it bears the following simple words.

ANT. RAPHAELI MENGS
PICTORI PHILOSOPHO.
JOS. NIC. DE. AZARA. AMICO. SVO. P.
MDCCLXXIX.
VIXIT ANN. LI. MENSES. III. DIES. XVI.

*Character.*

Mengs was a man of melancholy and choleric temperament, and disposed to be annoyed by the pains, rather than gratified by the pleasures, of a very successful life. Falling, not unnaturally, into the opinion of his contemporaries that he was the first painter of the age, he expressed it occasionally in a manner that savoured of arrogance.

*Anecdotes.*

Thus, when he had condemned some Venetian pictures which Clement XIV. had lately added to his gallery, and that Pontiff had pleaded in their favour the approbation of other artists, he replied, "They praise what is above their powers, "I despise what is below mine." The opinions of all writers on art he held in great contempt,

and remarked, of the Discourses of Reynolds, that they tended only to mislead youth and display the author's superficial knowledge of his subject. Speeches such as these, however, were dictated, Azara assures us, only by his love of truth, which he carried so far as to allow a number of diamond snuff-boxes, the gifts of princes, to be seized at the French frontier, as merchandize, rather than say he had ever taken a pinch of snuff in his life. Yet this exceeding horror of deceit is hardly reconcileable with the wicked waggery which he practised on his friend Winkelman, by painting Jupiter and Ganymede, in imitation of an antique fresco, and permitting the good German to describe the forgery in his history as a genuine relic of ancient art.

*Habits.*

He was a faithful and affectionate husband, and a tender parent, careful to give his children at least a good education. He gave them, however, little besides, for, in his pecuniary affairs, he was so improvident, that although in the last eighteen years of his life his receipts had been no less than 150,000 crowns, he left no property but his drawings and unfinished works, and a large collection of casts, engravings, and coins.[1] The casts he bequeathed to the King of Spain; the drawings were bought by the Empress Catherine of Russia. His eldest daughter, Anna Maria,

*Family.*

[1] Azara, p. xli., says that he did not leave money enough to pay for his funeral; which, however, is denied in the Éloge prefixed to the Ratisbon edition of his works.

painted portraits with some success; she was the wife of the engraver Manuel Salvador Carmona, and a member of the academy of San Fernando; and she died at Madrid in 1793. But he would not permit any of his sons to adopt his profession, assigning as a reason that he would be vexed if they were inferior to him, and still more vexed if they excelled him; a sentiment which could have occurred, says Azara, forestalling Boswell, to none but a great man. One of these sons, the second, became an officer of engineers in the Spanish service.

*Fame, and merits.*

The extraordinary fame which Mengs enjoyed as an artist, is hardly intelligible to posterity. Of the fact there can be no doubt. Crowned heads contended for his works, and he, on one occasion, declined a commission from his first master, the King of Poland, alleging that he had not time to satisfy the demands of other princes, and of his personal friends. Azara, an arbiter in matters of taste, and probably speaking the sentiments of the whole Roman public, did not scruple to declare that he alone united in himself the chief excellencies of all the great masters,[1] and, in one instance, to prefer his colouring to that of the great colourist of Venice.[2] By Winkelman he was called the Rafael of his age.[3] Cumberland was the only critic of the day who

1 Vida, p. 15. 2 Id. p. 18.

3 Histoire de l'Art chez les Anciens; trad. par Huber; 3 tom. 4to., Paris; l'an II., tom i. p. 292.

refused to bow down and worship, and who ventured to pronounce an adverse sentence, which posterity has confirmed, with a plainness which Mengs himself never exceeded. Of his picture of the Nativity, at Madrid, the English envoy remarks, that it would rather gain than lose were the beautiful sheet of plate glass, which covers it, less clear, and of his works in general, that they are painted with tameness and servility, rousing no passions, and risking no flights.[1] It is evident that Mengs proposed to himself the unattainable end at which his admirers assured him he had arrived, to combine in his own person the peculiar gifts of many original and vigorous minds. Eclectic principles were never carried further; his pictures are therefore remarkable for correctness of design and smoothness of execution, and pervading insipidity of effect. His portraits are his best and happiest works; pleasing, well coloured, and lifelike, they resemble and equal those of Mignard and Rigaud. The rich gallery of Dresden has nothing of a similar kind to surpass his portraits in pastel or crayons; and he would now enjoy a far higher fame, had his reputation been earned in that humbler but safer path.

*Writings.*

The writings of Mengs are remarkable, less for their intrinsic merit, than as the works of a man who had little leisure to give to the cultivation of letters, and whose early education had,

[1] Anecdotes, vol. ii., p. 209.

of necessity, been very imperfect. His command of language must have been considerable, for he wrote Italian and Spanish as easily as his native German. His first work, a treatise on Beauty, was written and anonymously published in German; his letter to Ponz, on the various schools of painting, was composed in Spanish, and first printed in that writer's travels in Spain;[1] his memoirs of the life of Correggio seem to have been drawn up in Italian; and his practical instructions in painting were compiled by Azara from notes, dictated at various times to different pupils, in each of these three languages. Probably no critic, Saxon, Tuscan, or Castilian, would cite any part of his writings as model of style. But all bear the stamp of thought, and indicate good sense, as well as earnest devotion to his subject. The letter to Ponz contains some sound criticism of the pictures in the palace of Madrid, and displays a just appreciation of the works of his great predecessor Velasquez. His reply to Étienne Maurice Falconet, the French sculptor who modelled the famous equestrian statue of Czar Peter in the Russian capital, is written with great judgment and temper. This artist,[2] the Abbé Bracci, and Henry Home of Kames, were, amongst the few antagonists, rash enough to enter the field of artistic criticism with Winkel-

1 Ponz; tom. vi. p. 164.

2 See his Réflexions sur la Sculpture; 8vo., Paris, 1761; and Observations sur la statue de Marc Aurèle; 8vo., Paris, 1771.

man. The objections of the Florentine priest were founded on a misunderstanding; and the Scottish judge, criticising with the utmost gravity an author whom he had obviously never read, at once misstated, and unconsciously adopted, his opinions.[1] Falconet, a more lively and formidable adversary, had been first attacked by Winkelman, but his caustic reply to the animadversions, did not appear until after the murder, of the great antiquary. Mengs, therefore, took up the quarrel, and defended with much ability the philosophy of his friend, and the horse of Marcus Aurelius. For discussions of this kind he possessed a natural aptitude, which he had highly improved by his studies in the Vatican. As an instance of his accurate knowledge of antique sculpture, Azara records that at one of their excavations at Tivoli, he pronounced a certain marble head, much defaced, to belong to the time of Alexander the Great, and that a few days after, the rest of the figure was found, with an inscription which proved it to be the portrait of that conqueror himself.[2]

[1] The whole case is fairly stated in Huber's Memoir of Winkelman prefixed to the Histoire de l'Art; tom. i., p. lxiii-v. Bracci's remarks are contained in his Dissertazione sopra un Clipeo votiva; Lucca, 1771. Lord Kames's criticism occurs in his Sketches of the History of Man, 2 vols., 4to., Edinburgh, 1774, vol. i., p. 155, where no reference is given to any work of Winkelman. The latter, had he lived to read it, would have treated it as lightly as he did his lordship's chapter on Beauty in the Elements of Criticism (3 vols. Edin., 1763, vol. i., p. 251), of which he said that the author discussed his subject with the intelligence of a Greenlander. Huber's Mem., tom. i., p. lxv.

[2] Azara; p. 35. It is supposed to be the sole portrait in existence of Alexander. Presented by Azara to Napoleon, it is now in the Louvre. Description du Musée Royal des Antiques du Louvre, par le Cte de Clarac; 12mo, Paris, 1830, No. 132, p. 64.

His writings have now ceased to be read, as his pictures have ceased to be extolled as miracles of art; but in the last century the glory of his pencil was reflected on his pen. Daniel Webb, to whom he had communicated his Treatise on Beauty, in manuscript, thought it worth his while to commit the literary felony of publishing it in England, under another title, as his own.[1] His letter to Ponz was translated into Italian before, and into English soon after, his death; and within seventeen years of that event, editions or translations of his works had issued from the presses of Parma, Madrid, Ratisbon, Bassano, Paris, Rome, and London.[2]

*Foreign Sculptors.*
*R. Fremin,*

Renaud Fremin, born at Paris in 1673, studied sculpture at Rome, and after his return to his native city acquired considerable reputation by a

[1] An Enquiry into the Beauties of Painting; 8vo., London, 1760.

[2] The first edition of the treatise on Beauty is entitled Gedanken über die Schönheit und über den Geschmack in der Malerey; an Herrn Johann Winkelmann; herausgegeben von Johann Caspar Fuessli. 8vo, Zurich, 1762, and it was reprinted there in 12mo. in 1765. The Italian translation of the letter, a very bad one, was published at Turin; the English one is called Sketches on the Art of Painting, in a letter from Sir A. R. Mengs, Kt., to Don Antonio Ponz, by John Talbot Dillon; 12mo., London, 1782. Besides the editions of his works of Parma and Madrid, mentioned at p. 1175, notes [1] and 2, there are Les Œuvres traduites de l'Allemand, par H. Jansen; 8vo, Paris, 1781; Les Œuvres traduites par J. P. Doray de Longrais, avec un éloge historique by (T. L. Hérissant); 8vo., Ratisbonne, 1782, (with portrait); Opere; 2 tom., 8vo., Bassano, 1783, (a reprint of the Parma edition, with the life slightly enlarged and followed by a caustic postscript on Cumberland); Œuvres complètes, trad. de l'Italien, par H. Jansen; 2 tom., 4to., Paris, 1786, (with portrait, the best French edition); Opere, corrette ed aumentate da Carlo Fea; 4to., Roma, 1787; Works, translated from the Italian; 2 vols., 8vo., London, 1796; Obras; seg. edicion; 4to., Madrid, 1797.

statue of the woman of Samaria, executed for the fountain on the Pont-Neuf, and various other works in marble for the church of the Invalids and the Cathedral of Notre Dame. Invited to Madrid in 1722 by Philip V., he went thither, accompanied by his fellow-sculptor Jean Thierry. They were immediately employed in designing groups of statues for the gardens of San Ildefonso, and an Italian bronze-founder was engaged to assist them in making the moulds. That artist, however, refusing to follow the directions of the Frenchmen, they dispensed with his services, and obtained leave to cast their designs in lead, which they afterwards coloured in imitation of bronze. The works were carried on for seven years, under the superintendence of Fremin, till 1729, when he followed the Court to the Portuguese frontier and Seville. Until his return in 1733, they proceeded under the charge of Thierry. San Ildefonso remained in the hands of the two artists till 1744, when they obtained leave to return home, and were succeeded by another of their countrymen, one Jacques Bousseau. Fremin died at Paris the same year that he left Spain. He and his coadjutor are responsible for nearly all the sculptures at San Ildefonso, the deities and heroes, the allegorical virtues and fabulous monsters that terminate its avenues, or spout forth those sparkling waters in which a finely-frenzied poet of the day saw,

*and J. Thierry.*

*J. Bousseau.*

" Yà diaphanos chapiteles,
Yà candidas atalayas,
Yà excelsas torres de espuma,
Con apariencias de alcaçar." [1]

" Columns clear, of crystal dight,
Airy watch-towers sparkling white,
Now a foam-built steeple bright,
Now a palace wall'd with light."

These pieces of garden furniture are generally common-place and conventional, and obtrude themselves on the attention neither by their faults nor their beauties. Besides various statues and bas-reliefs in marble in the parterres, Fremin has left marble busts of Philip V. and Louis I., and their Queens, in the palace; and from his designs Thierry executed the sculptures of the chapel and staircase at Riofrio. The marble retablo of that chapel was afterwards removed to Segovia, and set up on the wall which backs the choir of the Cathedral.

*G. D. Olivieri.*

Giovanni Domenico Olivieri, a native of Carrara, studied the art of sculpture at Genoa, and so much distinguished himself at Turin in the service of the King of Sardinia, that the Spanish ambassador, the Marquess of Villarias, invited him to enter that of the King of Spain. Finding Madrid a residence to his mind, he determined to fix himself there for life, and obtained letters of naturalisation as a

[1] Estado y forma que al presente tiene el real nuevo sitio de San Ildefonso, par Don Juan Diaz de Torres, 4to., Mad.; no date and not paged.

Spanish subject. A school of design, which he opened in his house, became so popular, that he conceived the project of establishing a general public academy, a project which Philip IV. and Velasquez had been obliged to abandon.[1] By unceasing efforts, however, and the friendship of his patron Villarias, he conciliated so much aristocratic support, that a large body of artists and amateurs met at the house of the Princess of Robecque, formed themselves into a society, listened to an inaugural address, and, finally, with the approbation of the King, in 1744, took possession of apartments in the building known as the Panaderia, or royal bakehouse. When the Royal Academy of San Fernando was formally instituted in 1752, he was appointed one of the directors of the art of sculpture, and in 1758, the members presented him with a gold medal of Ferdinand VI., and a massive gold chain, as a token of their gratitude for his zeal for their service. He returned the compliment, by executing for the society the bust of that sovereign in marble, and a marble medallion of the minister Don Josef de Carvajal, its first protector. The rest of his life was chiefly devoted to attempts for the establishment of academies in Valencia, Barcelona, and other cities. At his death, in 1762, his brother academicians petitioned the King in favour of his widow and two daughters, on whom a pension of 100 doubloons was therefore con-

[1] Chap. viii., p. 515.

ferred. Besides the colossal statues of Theodosius and Honorius, two of four Emperors, placed in the quadrangle of the palace, he designed many of the stone effigies of Spanish monarchs which once crowned the balustrade of the building, and which will not increase his reputation, now that they may be more closely examined in their new position of sentinels to Tacca's bronze Philip IV.[1] He likewise furnished much sculpture, of less merit than pretension, to the royal nunnery of the Salesian sisters.

*R. Michel.*

Robert Michel, a native of Languedoc, having learned sculpture at Lyons, and afterwards with one Luquet, a Fleming, at Thoulouse, came to Madrid with that artist in 1740. Having presented himself to Josef Perez, one of the royal architects, he was desired to model a figure of the First Person of the Trinity, in his presence, a task which he accomplished with so much celerity and skill that Perez employed him to execute the work on a colossal scale, in wood, for the Cathedral of Murcia. He furnished many pieces of sculpture to the new palace, and in 1775 was appointed sculptor in ordinary to Charles III., and director of all the works in that branch of art, at the royal residences. Amongst the monuments of his skill, in the palace, are the plaster decoration of the ball-room and the hall of the kingdoms, some of the sculpture of the chapel, and the lion on the right hand of the great

[1] Chap. viii. p. 520.

staircase, probably that which Napoleon honoured by his imperial grasp, when he uttered his famous boast, "At last, Spain, I have thee."[1] He was director-general of the academy of San Fernando, at his death in 1785. Being gifted with great readiness of invention and of hand, he and Tiepolo were wont to load each other with compliments on this head, when at work together in the palace. Michel was a good draughtsman, and etched, in 1764, two allegorical compositions designed by himself.

*Castile. Painters.*

*J. Garcia de Miranda.*

From the indifferent foreign artists of these reigns, we must now turn to their, still less interesting, Castilian contemporaries. Juan Garcia de Miranda was born, of Asturian parents, at Madrid in 1677. He studied painting under Juan Delgado, and was thought a prodigy in those degenerate days. To some proficiency in his own painting, he added great skill in cleaning pictures, and for the latter qualification he was chosen by the minister Don Josef Patiño to examine the pictures saved from the fire of the Alcazar, and repair the damage which they had suffered in the process of preservation. He acquitted himself so well in this service that Philip V. appointed him painter in ordinary in 1735, with a present of 500, and an annual salary of 2000, ducats. With the painter-author, Palomino, he held the post of public valuer of pictures, an officer who was to be called in in all cases where pictures

[1] Hand-book, p. 782.

formed part of a divided inheritance. They were appointed in 1724, but the year following ten more artists were associated with them in the commission. The subjects treated by Miranda were chiefly religious, and he is said, by Cean Bermudez, to have painted many pictures of the Immaculate Conception, for private houses, with much correctness of design and beauty of colouring. Not the least remarkable fact in his history is that he was born without a right hand, and that he made the stump of that arm available in holding his pencils, palette, and maulstick, whilst he painted with the left. He died in 1749, and was buried in the church of St. Martin, at Madrid. He had a son, likewise named Juan, who was his scholar, and who died at twenty-one years of age, leaving some pictures of promise in the conventual church of the Benedictine friars of Monserrate, in the capital.

*J. Garcia de Miranda, the younger.*

Nicholas Garcia de Miranda, brother and disciple of the one-handed artist, was born at Madrid in 1698, and painted landscapes with religious figures, and cultivated music, with some success, till his death in 1738.

*N. Garcia de Miranda.*

Pedro Rodriguez de Miranda was born at Madrid in 1696, and became the scholar of his uncle, the elder Juan Garcia de Miranda. His skill or his good fortune recommended him to the notice of Father Aller, confessor of the Infant Don Philip, fourth son of Philip V., who

*P. Rodriguez de Miranda.*

died Duke of Parma, and after the manner of Actæon.[1] By the favour of that priest, he painted a Virgin of the Conception for the prince, who was so pleased with it that he insisted on the artist's name being inscribed on the canvass. He afterwards executed a half-length portrait of Aller for the convent of the Holy Ghost at Madrid, and various pictures of religious subjects for the barefooted Carmelites, and for the church of San Gil. The works, however, by which he principally distinguished himself, were landscapes and scenes of low life, many of which, says Cean Bermudez, adorned the country houses of the Infant Don Luis at Boadilla and Villaviciosa, and the galleries of the Duchess of Alba, and other noble personages. He likewise painted allegorical designs, of the pastoral and poetical sort, on the panels of coaches, which were sufficiently prized, to be preserved as pictures when the vehicles were worn out, or out of fashion. He succeeded his uncle as painter to the King, and dying at Madrid in 1766, he was buried in the church of San Martin. Francisco and Nicolas, his brothers, were likewise artists. Of these the first held the post of painter to the royal stables, and probably had the charge of the pictures which enriched the royal coaches. He painted twelve large landscapes, for the cloister of the convent of San Gil, with figures illustrating the life of

*F. and N. Rodriguez de Miranda.*

[1] Coxe's Memoirs; vol. iii., p. 386.

San Pedro Alcantara, sternest of Franciscan ascetics, and he died in 1751 aged 50, and was buried in the church of San Martin. Nicolas, who was also a landscape painter of some merit, died shortly before him.

*M. J. Menendez.*

Miguel Jacinto Menendez was born at Oviedo in 1679, and studied painting at Madrid. In 1712 Philip V. appointed him one of his painters. Amongst his principal works were two pictures for the cloister of the shod Carmelites, a Magdalene in the Recolete convent, and an Apostle in the church of San Gil. He likewise made sketches for two great compositions for the church of San Felipe el Real, but died before they were executed. They were afterwards painted from these sketches by his friend Andres de la Calleja. A drawing by Menendez, representing San Isidoro in pontifical robes, on horseback and slaying Moors, was tolerably engraved by Juan Bernabé Palomino.

*F. A. Menendez.*

Francisco Antonio Menendez was born at Oviedo in 1682, and at an early age joined his elder brother Miguel at Madrid. Having learned something of drawing, he proceeded to Italy in 1699, and visited Genoa, Milan, Venice, Rome, and Naples. Finding himself, in 1700, in the latter capital without friends or money, he enlisted in a regiment of Spanish infantry. But in his barrack he still found time to use his pencil and attend the academies; and during the confusion of the War of the Succession, he retired to

prosecute his studies at Rome. In 1717 he returned to Spain with a wife possessing some property, and settled at Madrid. There he devoted himself to painting miniatures; and having attained sufficient reputation to be called on to pourtray the Infant Don Fernando, his success was such that he had the honour of also taking the likeness of the King and Queen, and the rest of the royal children. He soon became a painter of the highest fashion, and the Petitot of the Court; when an Infanta was married, he executed her portrait for the Queen's bracelet; and his pencil was called in, whenever a miniature was wanted for a lady's locket, or for the diamond snuff-box of a departing ambassador. In spite of his popularity, however, he never obtained a fixed salary under the Crown. He was a warm supporter of the scheme for establishing an academy of art, and addressed to the King a memorial on the subject in 1726, which he also printed.[1] In 1744 he was appointed one of the directors of the provisional institution; but he died before the realization of his hopes, in 1752, by the erection of the academy of St. Ferdinand. To the vestry of Our Lady of Atocha, behind her high altar, he

[1] Representacion al Rey Nº Señor poniendo en noticia de S. M. los beneficios que se siguen de erigir una academia de las artes del diseño, pintura, escultura y arquitectura, à exemplo de las que se celebran en Roma, Paris, Florencia, y otras grandes ciudades de Italia, Francia, y Flàndes, y lo que puede ser conveniente à su real servicio, à el lustre de estinsigne e villa de Madrid, y honra de la nacion española.

contributed a votive offering in the shape of a picture of a storm, which he and his family had encountered in their voyage from Italy, and out of which they doubtless conceived that they were delivered by the Patroness of Madrid.

*L. Menendez.*

His son, Luis Menendez, was born at Naples in 1716, and was brought to Spain the year following. Having acquired some knowledge of painting from his father, he was sent, when he grew up, to improve himself at Rome. Visiting Naples, he presented two pictures to King Charles, who appointed him one of his painters in ordinary. At his return to Madrid he was employed by Ferdinand VI. to illuminate the choir-books of the chapel-royal; and in 1773 he painted in miniature, for the portable oratory of the Princess of Asturias, a Holy family which was highly admired. But he did not confine himself to miniature, for he painted various large religious works for the convent of San Gil, and for various churches of the capital. Bodegones however were his favourite subjects, and he has rarely been excelled in the delineation of those articles of vegetable diet, which the manna-fed Israelites regretfully remembered in the wilderness.[1] Amongst the plums and pomegranates, the juicy water-melons and blooming love-apples, in his pictures, a dish of large Andalusian olives is generally found, like the white horse in the battle-fields or hunting parties of Wouvermans.

[1] Numbers, ch. xi., v. 5.

As many as forty-four of his bodegones adorned the first chamber in the apartments of the King at Aranjuez. Many good specimens may be found in the Royal gallery, and National museum at Madrid. The former collection possesses no less than thirty-eight of his pictures, all of them studies of garden or kitchen stuff, except two of greater size and pretension, which represent, the one the Blessed Virgin giving suck to the Infant Saviour, and the other the Holy Family.[1] In the latter collection is his own portrait, painted in a smooth and agreeable manner, in which he has depicted himself with a blue cap on his head, and a large drawing of a naked figure in his hand. He died at Madrid in 1780.

*J. A. Menendez.*

His younger brother, Josef Agustin Menendez, born there in 1724, became a painter under the instructions of his father, and practised the art with some credit at Cadiz. A

*Doña A. Menendez.*

sister, Doña Anna Menendez, born at Naples in 1714, likewise supported the artistic reputation of the family. She spent, says Cean Bermudez, twenty-four years in painting as many small pictures on vellum, illustrating the life of Don Quixote, which she afterwards presented to Charles III. The academy of St. Ferdinand elected her a supernumerary academician in 1759.

*F. Bustamente.*

Francisco Bustamente was born at Oviedo

[1] Catalogo, Nos. 168 and 339.

about 1680, and having studied painting in the school of M. J. Menendez at Madrid, he returned to practise it in his native city. There he painted, on the ceiling of the sacristy of the Cathedral, a fresco representing the Assumption of the Blessed Virgin, from a sketch sent from Rome. To the cloister of the Franciscan friars he likewise furnished a series of pictures from the life of their founder. He excelled in portraiture, and his likenesses, executed with fidelity and skill, are frequently to be met with in the best houses of the Asturias. He died at Oviedo in 1737.

*J. B. Palomino.*

Juan Bernabé Palomino was born at Cordoba on the 15th of December, 1692. When old enough to study painting, he was sent for that purpose to his uncle, Antonio Palomino,[1] at Madrid, and remained there until the death of that artist in 1726. During that period he had already applied himself to the use of the graver, and executed the second title and other plates for the folios of his relative.[2] Returning to Cordoba, he gave himself entirely to the graver, and executed a print of Louis XV., King of France, of so much merit that Philip V. invited him to return to court, and employed him to engrave certain plans of the capital. When the academy of San Fernando was established in 1752, he was made director of the art of engraving, and opened a school for beginners in his house. Ferdinand VI. after-

1 Chap. xiv., p. 1120.

2 Id., p. 1126, note 3.

wards appointed him his engraver in ordinary. He died at Madrid in 1777. In the course of a long life of unwearied industry he executed an immense number of prints, some of them of considerable merit. Amongst the most interesting are Dionysius the Carthusian, from one of Carducho's pictures at Paular,[1] the figure of San Bruno from the statue by Pereyra,[2] a Miracle of San Isidro, after Carreño,[3] St. Peter in prison, from a picture by Roelas in the church of San Pedro at Seville,[4] and portraits of Queen Isabella, the nuncio Cardinal Gonzaga, his own nephew Nicolas Palomino a priest, the Jesuit Alonso Rodriguez, the voluminous controversialist Bishop Juan de Palafox, and many other worthies of his own and other times. He furnished titles and frontispieces to a great many books, which, however, like the books themselves, are far inferior in force and beauty to the similar productions of the seventeenth century. A favourable specimen of his works of this kind is the print of St. Domingo de Silos, prefixed to Vergara's life of that "second Moses" of the Benedictines,[5] and monkish patron of parturition. The academy of St. Ferdinand possesses a head, executed by him, in crayons. He left a son, Juan Fernando

*J. F. Palomino.*

[1] Chap. vii., p. 423.

[2] Chap. viii., p. 573.

[3] Chap. xiii., p. 998.

[4] Chap. vii., p. 449.

[5] Vida y milagros de el Thaumaturgo Español, Moyses Segundo, Redemptor de Cautivos, abogado de los felices partos, Sto Domingo Manso Abad Benedictino reparador de el real monasterio de Silos; por el P. Fr. Sebastian de Vergara; 4to. Madrid, 1736.

Palomino, likewise an engraver and a royal academician, who was born at Madrid, and died there in 1793.

*G. A. de Ezquerra.*

Geronimo Antonio de Ezquerra was a scholar of Antonio Palomino, and accomplished the not very arduous achievement of excelling him. He painted a series of saints for the church of S. Felipe Neri at Madrid, and a variety of works for the palace of Buenretiro. As a colourist, he is praised by Cean Bermudez, who likewise commends his bodegones. He had some knowledge also of landscape-painting, and a pleasing specimen of his skill in this branch of art, representing a wooded sea-shore with Neptune, and the Tritons and Nereids disporting themselves in the green waves, may be seen in the royal gallery at Madrid.[1]

*J. Romeo.*

Josef Romeo, born at Cervera in Aragon in 1701, studied painting at Rome, under Masucci, and afterwards executed some religious works for the convents at Barcelona. Settling at Madrid he was employed to repair the pictures at Buenretiro, and was afterwards appointed painter to Philip V. He died at Madrid in 1772.

*A. de la Calleja.*

Andres de la Calleja was born in the province of La Rioja, in 1705, and came to Madrid in early life to learn painting in the school of Ezquerra. At the death of Luis Menendez he painted, from sketches left by that master, five

1 Catalogo, No. 66.

pictures for the church of San Felipe el Real, of which the most important represented St. Augustine staying a plague of locusts, and the memorable burial of the pious Count of Orgaz.[1] In 1744, he was appointed, by Philip V., a director of the provisional school of art, and, in 1752, by Ferdinand VI., director of the academy of St. Ferdinand, and, also, painter in ordinary to the Crown. Under Charles III. he held, from 1778 to 1784, the post of director-general of the academy, for which he painted, in 1754, the portrait of the minister, Don Josef Carvajal. The latter part of his life was devoted to his duties as keeper of the royal galleries, and in the restoration of pictures, a vocation more important than distinguished, in which he is said to have displayed great judgment and skill. He died at Madrid in 1785.

*Fr. B. de San Antonio.*

Fray Bartolomé de San Antonio, whose secular name was Rodriguez, was born at Cienpozuelos in 1708, and took the vows of a barefooted Trinitarian friar in 1724 in the convent of that order at Madrid. Having passed through the usual course of theology, he went to study painting at Rome under Masucci. After a residence of six years there, in the Spanish convent of San Carlos, he returned to Madrid in 1740, a painter of some skill. For several years his pencil was chiefly engaged in furnishing frescos and altar-pieces to his own convent. The frescos

[1] Chap. v., p. 280.

were principally executed on the walls and ceiling of the library; and he adorned the great staircase with two large pictures representing the Virgin giving to San Juan Mata a purse of money for the redemption of captives, and the Martyrdom of certain nuns by Saracen unbelievers. Of these works, the best, says Cean Bermudez, was a picture of Our Lord praying in the garden, which hung in the cloisters. He painted eleven compositions for the church of Alcazar San Juan; and an allegory, representing Ferdinand VI. and the Catholic Faith swaying the destinies of the world, presented in 1752 to the royal academy, obtained his election into that body. He died at Madrid in 1782.

*P. Pernicharo.*

Pablo Pernicharo, a native of Zaragoza, after acquiring some knowledge of painting in that city, came to Madrid to be the scholar of Hovasse. His talents obtained him a pension from Philip V. to enable him to pursue his studies at Rome, the honour of a seat in the Roman academy of St. Luke, and the place of painter in ordinary to his Majesty when he returned to Spain. From 1753 to his death in 1760 he held the post of director of the academy of St. Ferdinand at Madrid. For that body he painted a picture of the death of Abel; he executed various sacred compositions and figures, for the church of San Isidro el Real, the hospital of Monserrate, and the convent of Sta. Teresa; and he furnished a fresco, representing Hagar

and Ishmael, to the new palace at Madrid, and a copy of Rafael's Gods of Olympus, to the palace of San Ildefonso. His drawing, says Cean Bermudez, was correct; but his colouring, especially in his later works, was apt to be heavy and dull.

*L. Gonzalez Velasquez.*

Luis Gonzalez Velasquez was the eldest of three brothers, all painters, who cannot be said to have added any new glory to the lustre shed around the name by the great artist of the house of Austria. His was the son of Pablo Gonzalez Velasquez, a native of Andujar, who practised carving at Madrid, and, on account of his advanced age, refused the post of sculptor to Louis I. Born at Madrid, in 1715, he was one of the earliest students in the school of art established in 1744. He furnished the pictorial adornments for the streets, and the theatre of Buenretiro, at the coronation of Ferdinand VI., who afterwards appointed him his painter in ordinary. He was also a member and director of the academy of St. Ferdinand, and died in 1764. The feeble frescos on the dome of the church of San Marcos were esteemed his best works.

*A. Gonzalez Velasquez.*

Alexandro Gonzalez Velasquez, born in 1719, assisted his brother, Luis, in the coronation adornments in 1746, and in many subsequent works. He painted a few frescos, single-handed, in the Bernardine and other nunneries at Madrid, and in conjunction with one Guillermo L'Anglois (probably a Frenchman), he painted a ceiling

in the palace from the designs of Mengs. He was also an architect, and director of that branch of art and professor of perspective in the academy of St. Ferdinand. His architectural works were chiefly retablos, and amongst them was one in the church of Alpages at Aranjuez. Their merit seems to have consisted in being less bad than similar works of his contemporaries. He had just completed some highly admired scenery for the theatre in the Calle del Principe, when he died at Madrid in 1772, leaving a son and scholar named Antonio, who became director of architecture in the academy of San Carlos at Mexico.

*Ant. Gonzalez Velasquez.*

Antonio Gonzalez Velasquez, the youngest and most fortunate of the three brothers, was born at Madrid in 1729. Sent to study at Rome, with a pension from the Crown, he became the scholar of Giaquinto and acquired some reputation by a fresco which he painted in the church of the Trinitarian friars of Castile, in imitation of the style of his master, and by a picture of the Anointing of King David, which he sent to the new royal academy at Madrid as a specimen of his skill. He returned to Spain in 1753, to clothe the dome of the chapel of Our Lady of the Pillar, in her Cathedral at Zaragoza, with frescos for which he had already executed the sketches at Rome. From Zaragoza he proceeded to Madrid and assisted his brothers in painting the domes of the churches of the Incarnation and of the royal

Salesian nunnery. He likewise executed a picture of the Assumption of the Virgin for the Cathedral of Cuenca. In 1754 Ferdinand VI. appointed him deputy-director in the academy, and three years afterwards, one of his painters in ordinary; and in 1765 he was made full director by Charles III. At the new palace he painted an allegorical fresco on the ceiling of the Queen's anti-chamber, and on that of another saloon of the same suite a fresco representing Ferdinand and Isabella the Catholic receiving the new world from the hands of Columbus. He executed many other paintings in oil and fresco in various churches and convents, and made many drawings which were engraved by Carmona and other artists. Being the court portrait painter, he executed many doleful likenesses of the foolish faces of the Bourbons. One of his full-length portraits of Charles III., in the robes of his new order called by his own name, was engraved in England, by Page.[1] The most esteemed, and perhaps the best of the native painters at Madrid, he has left no works that do not justify the preference given to the cold and conventional Mengs. He died in 1798, leaving, by his second wife, Doña Manuela Tolosa, three sons, of whom the eldest, Zacarias, and the third, Castor, became painters; and the second, Isidro, an architect.

[1] As the frontispiece to Dillon's Travels through Spain; 4to. London, 1780.

*J. C. Magadan.*

Juan Cirilo Magadan y Gamarra was a miniature painter of some merit, and first secretary to the royal academy of St. Ferdinand. He published, in 1743, a little book on his art, which he called the Amateur's precious Torch,[1] and wrote some notes on the various styles of painting, which did not see the light until two years after his death.[2] Neither of these works, according to Cean Bermudez, possess much practical utility or literary merit. The author died in 1752.

*F. X. de Santiago Polmáres.*

Francisco Xavier de Santiago Polmáres, born of an ancient family, at Toledo, in 1728, held a post in the office of the receiver of the rents of the crown lands, and distinguished himself by the skill with which he copied various valuable manuscripts for the royal libraries. For thirty-four years he emblazoned most of the documents of the state, in which such adornment was customary, as treaties of peace, alliance, or articles of royal marriages. Besides assisting Bayer in forming a catalogue of the ancient manuscripts in the library of the Escorial, he drew up a large topographical description of Spain, in two folio volumes, which does not appear to have been published. He was a skilful draughtsman, and Cean Bermudez praises some views of Toledo and other landscapes, and various portraits of illustrious Spaniards, and frontispieces, for books,

1 Clarisima preciosa antorcha que encendió para guia de los virtuosos y aficionados á la pintúra; Madrid, 1743.

2 Noticia experimental para practicar la miniatura, empastado, iluminacion, aguados, y pastel; Madrid, 1754.

executed by him with the pen, or in Indian ink. He died at Madrid in 1796.

*B. Martinez del Barranco.*

Bernardo Martinez del Barranco was born, in 1738, at La Cuesta, in the province of La Rioja. Having learned somewhat of drawing at Madrid, he went to Italy in 1765, and visited Turin, Rome, and Naples, studying the old masters, and copying with special diligence the works of Correggio. After an absence of four years he resumed his profession at Madrid, and was elected into the academy of San Fernando in 1774, and afterwards was employed to paint some works for the palace, under the direction of Mengs. For a public office in the town of Santander, he painted a portrait of Charles III., and he likewise executed a full-length life-size picture of the Count of Floridablanca, which remained in possession of his own family. Some of the illustrations for the fine edition of Don Quixote, published by the Spanish academy,[1] were designed by him. He died at Madrid in 1791, and was buried in the church of San Martin.

*J. del Castillo.*

Josef del Castillo was born at Madrid in 1737, and having acquired some knowledge of painting from Josef Romeo, was sent in 1751, at the expense of the minister Carvajal, to the school of Giaquinto. He returned, with that artist, to Madrid in 1753, and continuing to pursue his studies under his instruction, gained, in 1756,

[1] El Ingenioso Hidalgo Don Quixote de la Mancha; 4 tomos, 4to. Madrid, 1780.

the first prize for painting in the Academy of St. Ferdinand. This success obtained him employment in the palace. and in 1758 a pension to enable him to return to Rome for six years. At the end of that time, he settled at Madrid, and was employed under the direction of Mengs, to paint designs for the royal tapestry manufactory. Of these he made nearly a hundred; he executed two portraits of Charles III. in the robes of the Golden fleece; and he furnished six devotional pictures to the nuns' cells in the royal Salesian convent. His best work was a large altar-piece, representing St. Augustine giving alms, placed in the church of the Incarnation. He designed several of the plates for the academy's Don Quixote, and he made some tolerable etchings from pictures by Giordano and Cerezo.[1] He was a member and director of the academy of St. Ferdinand, and dying at Madrid in 1793, was buried in the church of San Martin.

*F. del Castillo.*

Fernando del Castillo, his brother, born at Madrid in 1740, studied sculpture with Felipe de Castro, and painting with Giaquinto. Adopting the latter, as his profession, he gained a prize in the academy in 1757, and was afterwards appointed painter to the royal porcelain manufactory at Buenretiro. In the enjoyment of this post he died in 1777, and was buried in the church of San Sebastian at Madrid.

1 Chap. xiii., p. 1035.

*L. Paret.*

Luis Paret y Alcazar was born at Madrid in 1747, and received a liberal education. Becoming a scholar of Antonio Gonzalez Velasquez, he obtained in 1760 the second prize, and in 1766 the first prize, of the second class, at the academy of St. Ferdinand. He afterwards studied under Traverse,[1] who caused him to copy a number of pictures of the best Lombard and Flemish masters, by which means his colouring was greatly improved. Being fond of painting figures of a small size, his works of this kind became sufficiently celebrated to obtain him several orders from Charles III. and his sons. He then went to Rome, where he not only finished his artistic education, but applied himself to the study of history and of several Oriental and other languages. On returning to Madrid, he was elected a member of the academy of St. Ferdinand, and was employed by the King to paint views of the various harbours of Spain. For this purpose he paid several visits to that part of the coast of Spain which is washed by the Atlantic. He afterwards held, with great credit to himself, the posts of vice-secretary to the academy, and secretary to a board of architecture composed of academicians, for the purpose of examining the works to be constructed at the expense of the state. Dying at Madrid in 1799, he was buried in the church of San Luis.

*Works.*

Besides his views of Cantabrian sea-ports, the

[1] Page 1190.

palace of Madrid possessed a large picture by him representing the estates of the kingdom taking the oath of allegiance to the Prince of Asturias, afterwards Charles IV. To the gallery of Aranjuez he contributed a picture of the festival in honour of one of the royal marriages; and to the academy of St. Ferdinand, a composition from the life of Diogenes. At Santiago, he painted the monument for the Holy Week, for the Cathedral; and he left a picture of St. Anthony the Abbot, in the sagrario of the Cathedral of Bilboa. His best work, in the opinion of Cean Bermudez, was a series of drawings, made at the desire of Don Gabriel Sancha, to illustrate Don Quixote, but unfortunately never engraved. For the best edition of Quevedo's works[1] he designed, gracefully enough, a set of Muses as frontispieces to the books of the Spanish Parnassus, which were poorly engraved by Moreno Tejada, Brieva, and Amettler. He left many etchings, amongst others the head of a Turk, some female heads, and a variety of landscapes and humorous subjects, executed with neatness and spirit.

*Doña B. M. de Hueva.*

Doña Barbara Maria de Hueva was born at Madrid in 1733. Before she had reached her twentieth year, she had attained so much skill in painting, that at the first meeting of the academy of St. Ferdinand in 1752, on the exhibition of some of her sketches she was immediately elected

[1] Obras de Don Fro Quevedo Villegas; 11 tomos, Madrid, 1791-94.

an honorary academician, and received the first diploma issued under the royal charter. "This "proud distinction," said the president, "is "conferred in the hope that the fair artist may "be encouraged to rival the fame of the ladies "already illustrious in art;" but how far this hope was realized, Cean Bermudez has omitted to inform us.

*J. Ximeno.*

Joseph Ximeno deserves notice, as the artist who designed the plates for the sumptuous edition of Solis's History of the Conquest of Mexico,[1] the triumph of the press of Sancha, and for a neat edition of the Galatea of Cervantes.[2] He likewise sketched the vignettes which garnish the poem of Rejon de Silva, on painting, and which do him less credit, being mere common-place French Cupids playing with papers, palettes, pencils, and lyres.

*A. Mures, painter at Badajoz.*

Badajoz, the birth-place and home of Morales, produced in this barren century, a painter, called Alonso Mures. He was born before 1700; how or where he acquired his knowledge of art is not known, but he practised it at Badajoz till his death in or about 1761, chiefly under the patronage of Bishop Malaguilla. Cean Bermudez assures us he drew and coloured with grace, and composed with spirit, and notices with approbation his works in the Franciscan, Augustine, and Carmelite convents, and especially a picture of San Francisco de Paula, in the church of the

[1] Historia de la Conquista de Mexico; 2 tomos, 4to. Madrid, 1783.

[2] Los seis Libros de Galatea; 2 tomos, 8vo. Madrid, 1784.

Observant fathers. He left several sons, who were likewise painters.

*Castile; Sculptors; F. de Castro.*

The declining sculpture of Castile for a while craves our attention. Felipe de Castro was born at Noya, in Gallicia, in 1711, and showing an early inclination for the art, acquired somewhat of its rudiments, first from Diego de Sande, a country carver in his native place, and next from Miguel Romay, an artist of more pretension, at Santiago. Desirous of further improvement, he went to Lisbon, but finding no means of obtaining it in that city, he continued his journey to Seville, then the seat of the Court. There he obtained employment in the studio of Pedro Duque Cornejo, under whose directions he executed statues of St. Leander and St. Isidore, for an altar in the church of San Salvador. The friendship of the painter, Domingo Martinez, made him known to Renaud Fremin, first sculptor to Philip V. That artist and the Portuguese painter Vieira, seeing his works, urged him to proceed to Rome, and both of them provided him with letters for that city. Taking their advice, he made an etching of a female pilgrim, in allusion to his departure, and sailed from Cadiz, in company with Francisco Preciado, a young priest, likewise on his way to Italy, in quest of pictorial skill and ecclesiastical preferment. At Rome he studied first in the school of Maini, and next in that of Valle, and with such success, that in 1739 he obtained the first

*Visit to Rome.*

prize for sculpture in the academy of St. Luke. The academicians, both there and at Florence, elected him a member of their societies, and the celebrated academy of the Arcadians likewise admitted him to a place in its learned meetings by the name of the Gallician Libadicus. He gained great credit by various works which he executed at Rome, especially two cherubs, wrought for the church of St. Apollinarius.

*Return to Spain.*

Ferdinand VI., at his accession to the throne of Spain, recalled him to Madrid. On his return thither, he visited Florence, and noticed, in one or other of its receptacles for artistic curiosities, the models for Tacca's fine equestrian statues of

*Works.*

Philip III.[1] and Philip IV.[2] At Madrid he was immediately employed to execute portraits of Ferdinand VI. and Queen Maria Barbara, whose ignoble heads he modelled so much to their satisfaction, that he obtained a high reputation and the post of sculptor-in-ordinary to his Majesty. He afterwards made the marble busts of the minister Carvajal, and other persons of distinction, and entered on the direction of the sculptural operations at the new palace. For the exterior adornment of that building, he executed some of the clumsy stone statues, amongst which were those of Ferdinand VI., Louis I., Philip II., and others, and he also made the marble lion, which stands sentry on the balustrade of the great staircase, as companion to

[1] Chap. vii., p. 411. [2] Chap. viii., p. 518.

that executed by Michel.[1] The capital possessed various other monuments of his chisel, both sacred and profane. He furnished two marble angels to an altar in the church of the Incarnation, and several groups of Cupids to the gardens of Buenretiro. In the academy of San Fernando he held the post of director-general, and he died at Madrid, in 1775. Few critics will now be found to ratify the remark of Cean Bermudez, that in his works the sculpture of Spain found a splendid revival. They hardly rise above the mediocrity, even of their own base age, and are entirely wanting in the life that still breathes in the works of the truly national artists, Juni and Hernandez.

*Translation of Varchi's book on the supremacy of sculpture amongst the arts.*

If not the restorer, Castro was at least a sincere lover, of his art, and to enforce its claim to a pre-eminence over the rest of the sisterhood, he translated into Castilian the essay on that subject of the old Florentine, Varchi, and eight letters addressed to that writer by some of the great artists of his age.[2] In his own dedication to Don Josef de Carvajal, he maintains the point against Pacheco and the literary painters, fortifying his case with citations from Cicero, Seneca, and Lactantius, and lamenting

1 Page 1213.

2 Leccion que hizo Benedicto Varqui en la Academia Florentina el tercer Domingo de Quaresma del año 1546, sobre la primacia de las artes; con una carta de Michael Angelo Buonaroti, y otras Pintores y Escultores; traducidas por Don Felipe de Castro, primer escultor de Camara de S. M. &c.; sm. 8vo., Madrid, 1753. The original forms one of the Due Lezzioni di M. Benedetto Varchi; 8vo., Fiorenza, 1549.

" the great silence of Spanish sculptors on this " matter." Varchi's remarks have little interest, but the letters are curious and characteristic. Vasari, who of course draws his pen in behalf of the pencil, ranging over the ground in his usual garrulous way, almost stumbles upon Dumont's happy retort, made two centuries later, when Falconet was boasting of the universal capabilities of his art, " *Fais-nous donc un clair de lune avec* " *ta sculpture.*"[1] The epistle of Cellini[2] is a cartel which that ingenious bravo would doubtless have maintained, had need been, with his steel; he pronounces painting to be the mere shadow, while sculpture is the substance, and seven times better than any other art. Michael Angelo writes but a few lines, excusing himself as being " not only old, but already numbered with the " dead;" but he gives his verdict in favour of the chisel which he had so nobly wielded.[3]

*J. A., and P. Ron.*

Juan Antonio and Pablo Ron were two Asturian brothers, who practised the art of sculpture together at Madrid, during the first half of the eighteenth century, with more secular success than artistic skill. They hewed the indifferent stone statues of Sta. Maria de la Cabeza and San Isidro, on the bridge of Toledo; and they executed many

[1] Biographie Universelle; tom. xiv., p. 128. Vasari notices " il lucer della luna," (Varchi, p. 123,) amongst things inimitable by the chisel; and the final problem with which he poses the sculptor, is to represent a clown blowing his porridge, and to express the breath of the one and the steam of the other; (p. 124). Tomé (see *infra*, p. 1239), had the challenge been addressed to him, would, doubtless, have tried his hand on a " breathing marble."

[2] Varqui; trad. por Castro; p. 202. [3] Id., p. 208.

crucifixes and saintly figures, in wood, for the convents of the capital. Pablo is said to have survived his brother, and to him was attributed the woodwork of the stalls in the church of the shod friars of Mercy. They wrought also for the provinces; and a statue of St. John Baptist evinced their mediocrity, in the Cathedral of Badajoz.

*N. Tomé.*

Narciso Tomé, a native of Medina de Rioseco, was a sculptor of Salamanca, in whom the absurdities of the Churrigueresque school found their climax. In 1721 he was appointed master of the works to the Cathedral of Toledo, in the room of Ardemans, and soon after began to construct the vast marble altar-piece known as the *Trasparente*, which still astonishes the strangers, on the back of the choir. This huge agglomeration of fine marbles, ill bestowed, presents a chaos of angels and other celestial beings, of all shapes and sizes, clustered together without meaning or order, and specimens of the most solid material tortured into the resemblance of all things most light and airy.[1] The moonshine which perplexed Falconet[2] would have offered no difficulties to this Salamantine Phidias; for his angels not only repose on clouds weighing many tons, but ride upon Carrara sunbeams that might have served as pillars to the temple which they disfigure. Being determined to enjoy the full credit of this amazing monument, he inscribed his name thereon in these words:

[1] Hand-book, p. 843. [2] Page 1238.

NARCISUS A TOME HUJUS S. ECCLESIÆ PRIM.
ARCHITEC. MAJOR TOTUM OPUS PER SE.
IPSUM MARMORE, JASPIDE, ÆRE, FABREFAC.
DELINEAVIT, SCULP. SIMULQUE DEPINX.

It was erected by order of Archbishop Diego de Astorga, and cost 200,000 ducats.[1] Its inauguration was celebrated by bull-feasts and other rejoicings, and one Fray Francisco Rodriguez Galan sang its praises in a poem[2] conceived in the same taste as the monument which it lauded. The Chapter of Leon having determined to signalize its bad taste by erecting a new high-altar, applied to the Chapter of Toledo for the loan of its new famous architect. Tomé accordingly went, saw, and spoiled the beautiful Cathedral of Leon; and removing a venerable altar-piece, of some merit, replaced it by a younger sister of the Transparente at Toledo. A tasteless devotee subscribed 50,000 reals to the first expenses of the work, which was executed by and under the direction of Simon Tomé Gavilan, a relative and scholar of the designer. This Gavilan having assisted his master at Toledo, afterwards settled at Salamanca, and drove a good trade as a sculptor and architect, lifting up his sacrilegious axe and hammer upon the venerable carvings of the greatest masters, and supplying their place with meaningless masses of wood and stone, spoiled after his own hideous fashion.

*S. Tomé Gavilan.*

[1] Las Arquitectos; tom iv., p. 105.

[2] Octava maravilla cantada en octavas rithmas; breve descripcion del maravilloso Transparente, que costosamente erigió la primada iglesia de las Españas; compuestas por el R. P. Predicador Fr. Fº Rod. Galan, Toledo, 1732.

*A. Carnicero.*

Alexandro Carnicero, was born at Iscar, near Segovia, in 1693, and studied sculpture under Josef de Lara, an artist of some provincial fame, at Zamora. He afterwards wrought for the convents at Valladolid and Coria, and, between 1723 and 1736, executed various engravings of saints, some of them copied from his own carvings. Part of his life was spent at Salamanca, where he was founder and elder brother of a confraternity of painters and sculptors. Don Josef de Carvajal called him to Madrid, and employed him on the stone statues of Spanish kings for the new palace. Of these royal effigies, Wamba, Sisebuto, and Sancho the Crass, owe their clumsy forms to his chisel. He died at Madrid in 1756, leaving three sons, artists by profession, Gregorio, sculptor and engraver, Isidoro, painter and sculptor, and director of the academy of San Ferdinand, and Antonio, painter in ordinary to Charles IV. The latter, who died in 1814, designed great part of the illustrations for the Academy's Don Quixote,[1] and painted an indifferent view of the lake of Albufera, in the Queen of Spain's gallery.[2]

*Family.*

*J. P. de Mena.*

Juan Pascual de Mena, who was born in 1707, and died in 1784, was a leading sculptor in the academy of St. Ferdinand, for the first thirty-two years of its existence. He executed many saintly statues, favourably noticed by Cean Bermudez, for the shrines of Madrid, of which one,

[1] Page 1230.

[2] Catalogo, No. 567.

the best, seems to have been a St. Catherine of Sienna, in the church of Our Lady of Atocha.

*L. Salvador Carmona.*

Luis Salvador Carmona was born at Nava del Rey, near Valladolid, in 1709. As a boy, he amused himself by carving, and a crucifix, executed by his knife, and without any instruction, falling into the hands of a canon of Segovia, that dignitary sent him to Madrid to the school of the Rons. He remained with these masters for several years as a pupil and assistant, and afterwards set up as a sculptor, in partnership with one Josef Galban, a fellow-disciple. They executed various works for the convents, amongst which were figures of St. Joaquin and Sta Ana for the conventual church of San Juan de Dios, and of the Divine Shepherdess for that of St. Gil. This partnership being dissolved in 1731, he married Doña Custodia Fernandez, and opened a studio in the Calle de Hortoleza. Later in life he lived in the Calle de Jesus, and married, secondly, Doña Antonio Ros. Being a man of unwearied application, he is said to have produced more than four hundred statues. For the new palace he executed various coats of arms, trophies, and masks in stone, besides six figures of Kings; his carvings abounded in the churches and convents, and were to be met with in the Cathedral of Salamanca, in the college at Oviedo, and in various temples and religious houses in Biscay and Navarre. His style seems to have been a degree better than that of his

masters the Rons. From 1752 to 1765, he held the post of vice-director of the academy of San Fernando, and he died in 1767. His son Bruno went to America, as a botanical draughtsman; but a nephew named Josef became a sculptor under his instructions, and assisted him in various works. *Sons.*

Manuel Alvarez, born at Salamanca in 1727, studied sculpture in that city, first under Carnicero, and then under Gavilan. He afterwards went to Madrid to the better school of Felipe de Castro, who employed him to hew the stone statues of Kings Weterico and Walia for the new palace. At the public opening of the academy of St. Ferdinand, on the 13th of June, 1752, he was selected from amongst the other students to model before the spectators, and in 1754 he gained the first prize for sculpture and a pension to enable him to prosecute his studies in Italy. Ill health, however, compelled him to abandon this design; but he studied with so much industry the pieces of antique sculpture which Madrid afforded, that his brother artists were wont to call him the Greek. He was admitted an academician of St. Ferdinand in 1757, and was made vice-director in 1762. Charles III. having announced his intention of erecting an equestrian statue of his father, Alvarez was one of five artists who executed gratuitous models for that work. But all the metal of the royal foundry being then, or soon afterwards, wanted for the great siege of Gibraltar, the claims *M. Alvarez.*

of Philip V., in whose reign that rock was lost, were, with some justice, left for consideration on a future day which has not as yet arrived. Charles IV. entertained a similar scheme with regard to his predecessor, which was abandoned for a similar reason. He appointed Alvarez his sculptor in ordinary in 1794. The last years of the artist's life were troubled with some complaint, which confined him to bed, whence, however, he continued to give instruction to his scholars. Dying in 1797, he was interred in the church of San Andres at Madrid.

*Engravers. L. Montemans.*

Engraving is the only art which cannot be said to have declined in Castile, under the protection of the Bourbons and their royal academy. Lorenzo Monteman y Cusens, a Sicilian by birth, had a considerable share in its improvement. Having learned to use the graver at Rome, he enlisted in the Imperial army, and having served in the War of Succession, married and settled at Salamanca. In that learned city he established, in partnership with one Agostini, a manufactory of tin tobacco-boxes, which he adorned with various devices, engraved or worked in relief. These boxes becoming famous throughout Spain, he began to practise the more dignified calling of a silversmith, and wrought church-plate, and also trinkets for the ladies, and sword-belts and gun-mountings for their husbands. The trade throve so well under his management, that he received many scholars into his house, and employed ten

or twelve artisans and their families. Forty years of honourable industry, however, at Salamanca, could not protect him from the attacks of slander. As he was returning from Zamora, his tools and the seal of the Captain-General of Castile, which he was about to engrave, being found in his saddle-bags by some ignorant official, he was accused of being a coiner of false money. At Ciudad-Rodrigo, also, in an angry dispute with one Figueroa, his assistant, he had the misfortune to dash down and break a waxen model, which he had just finished, of the Annunciation, to be wrought in silver for a frontal for the Cathedral. A charge of impiety was, therefore, preferred against him before the Holy office, in spite of his daily attendance with his pupils at morning mass, and other evidences of a devout life. The little support which he received from those amongst whom he lived, justified the proverb which cautions the Spaniard to beware of shoes made at Valdres, and friends born at Salamanca;[1] and rendered it prudent for him to make his escape into Portugal. There he soon after died, at Almeida, aged 64 years. Amongst his engravings was a portrait of Philip V. with the royal arms.

*His scholars. T. F. Prieto.*

Several of his scholars distinguished themselves as engravers and medallists. Tomas

[1] Le fidèle Conducteur pour le voyage d'Espagne, par le sieur Coulon (a dull and unprofitable precursor of Mr. Ford); sm. 8vo. Troyes, 1654, p. 16. Hernan Nuñez, who was a professor of Salamanca, turns the teeth of this saw against the good folks of Burgos. Refranes; fol. 10.

Francisco Prieto, born at Salamanca in 1716, after learning his profession in his studio, came to Madrid in 1747, and the next year gained the post of principal engraver to the mint, after a trial of skill with several competitors. He executed most of the medals issued by the academy of St. Ferdinand, till his death in 1784.

*F. Fernandez.* *J. Fernandez de la Peña.*

Francisco Fernandez and Juan Fernandez de la Peña, likewise scholars of Monteman, also obtained places, the first in the mint of Segovia, the latter in that of Mexico, where he died in 1774.

*D. Tomé.*

At Toledo, in 1726, Diego Tomé engraved with tolerable neatness a title-page for a book in defence of the supremacy of that see,[1] representing St. Ildefonso receiving the Marian chasuble, and surrounded with an architectural design which may well be supposed to be tasteless, since it was made by Narciso Tomé of the Transparente.[2]

*F. Vidal.*

Felipe Vidal, an engraver of no great skill, executed, in 1741, the ornate print of the arms of Lorca, for Fray Pedro Morote's history of that city.[3]

*P. Minguet.*

He and one Pablo Minguet likewise furnished the indifferent title-page, portrait, and other plates, to the elaborate work of Christobal Rodriguez, on Spanish polygraphy.[4] For that

1 Defensa cristiana politica y verdadera de la primacia de las de España que goza la santa iglesia de Toledo; fol. Toledo, 1726.

2 Page 1239.

3 Antigüedad y blasones de Lorca, por Fr. P. Morote Perez Chaecos; fol. Murcia, 1741.

4 Bibliotheca universal de la Polygraphia Española compuesta por D. Christobal Rodriguez y que de orden de S. M. publica D. Blas. Ant. Nassarre y Ferriz; fol., Madrid, 1737.

work Manuel de Chozas, a pupil of Juan Palomino likewise engraved a medallion portrait of Philip V.; and he afterwards executed the prints of butterflies, beetles, and flowers for a book of natural history.[1] *M. de Chozas.*

Manuel Salvador Carmona, younger brother of the sculptor Luis Salvador Carmona, married the daughter of the painter Mengs, and acquired great skill and reputation as an engraver. With the title of engraver to Louis XV., King of France, he likewise enjoyed a pension from that monarch. He reproduced many fine pictures in the royal and in private galleries of Madrid, in a good style, amongst which was that of the Drunkards, by Velasquez,[2] and a charming Virgin and child from a work of Murillo in the possession of Don Tiburcio Aguirre.[3] Fernando Selma was likewise an able labourer in the same field, and employed his graver on similar subjects. His print of Our Lady of Help, an image in the church of St. Mary Magdalene, at Seville, is one of the most pleasing engraved reproductions of the idols of Spain. For the second edition of Antonio's great Bibliographical dictionary, he engraved the portrait of Charles III., plainest of monarchs, and the fine portraits of Cortes and Solis, prefixed to the quarto edition of the History of the Conquest of Mexico.[4] The *M. Salvador Carmona.* *F. Selma.*

1 Espectaculo de la Naturaleza; Madrid, 1752.

2 Chap. ix., p. 596.

3 Father of Don Josef Maria Aguirre, Marquess of Montehermoso; p. 1172.

4 Page 1234, note 1.

*Moreno Tejada.*
*M. Albuerne.*

other plates in the latter work were engraved, neatly enough, by Moreno Tejada. M. Albuerne engraved a highly characteristic portrait of the acute surly-visaged Augustine monk, Fray Francisco Mendez, which is prefixed to his work on Spanish Typography.[1] These artists died within the present century. They engraved many of the portraits of Illustrious Spaniards;[2] they contributed the best plates to the edition of Don Quixote, published by the Spanish academy; and they were the directors of the very creditable series of engravings of pictures in the palaces of Spain, published during the reigns of Charles III. and Charles IV. Amongst their coadjutors in those national works were Simon de Brieva, Juan Minguet, Geronimo Gil, Joaquin Fabregat, Joaquin Ballester, Pedro Pasqual Molés, Mariano Brandi, Blas Ametller, Juan de la Cruz, Juan Barcelon, Bartolomé Vasquez, Juan Antonio Salvador Carmona, Manuel Esquivel, and Francisco Muntaner.

[1] Typographia Española, ò historia del arte de la Imprenta en España, tom. i.; 8vo., Madrid, 1796. [2] Chap. v., p. 263, note 1.

# CHAPTER XVI.

REIGNS OF THE BOURBONS. 1700—1800.—CONCLUDED.

*Catalonia and Arragon. Painters. G. Mesquida.*

AT the head of the brief roll of artists afforded in this century by Catalonia and Arragon, stands Guillermo Mesquida. He was the son of a merchant of Majorca, and was born at Palma in 1675. When he had acquired a slight knowledge of painting from some provincial artist, he was sent to Rome to the school of Carlo Maratti. Having learned to imitate that master's style so exactly, that their works were sometimes confounded with each other, he repaired to Venice to study under an animal-painter of some local reputation. There he married Isabella Masoni, a native of Brussels, and had the good fortune to attract the notice of the Elector of Cologne, who, being pleased with his works, took him to Germany as his painter in ordinary. He remained for some time in the service of the ecclesiastical potentate, and painted some ceilings

in his palace, in fresco, as well as various oil pictures, for his gallery. Returning to Italy, his works obtained him considerable reputation, both at Bologna and Rome, and he was one of the masters of Rosalba Salvioni, a lady-painter of some celebrity. At the death of his wife, he removed with his children to his native island, where he himself died at Palma, in 1747, and was interred in the Franciscan convent, in the sepulchre of the Munars, his mother's family. As a painter, Cean Bermudez praises his colouring, and considers him superior in merit to most of his contemporaries. The Cathedral of Palma possessed various pictures by him, representing the Holy Family, St. Francis of Asisi, the blessed Raymund Lully, and other sacred subjects; the church of Sta. Eulalia had a Virgin of the Conception, a Nativity, and a Martyrdom of St. Bartholomew; and other specimens of his pencil adorned other churches and convents.

*Morey.*

Morey was another painter of Majorca, who died at Palma about the middle of the eighteenth century. His most celebrated work was an immense composition, representing Our Lord's tomb, surrounded by the host of heaven, painted on a curtain about fifty-four palms square, which was exposed during the Holy Week in the church of Sta. Eulalia, and was known as the Veil of the Temple. The same church had others of his works.

*A. Viladomat.*

Antonio Viladomat was born at Barcelona

on the 12th of April, 1678. His father, by trade a gilder, sent him to learn painting from one Pasqual Baylon, and afterwards with another artist named Bautista Perramon. With the latter master he remained nine years; but neither of them could teach him much more than how to grind colours and prime canvass. In his twentieth year he attracted considerable attention by some pictures which he painted for the Jesuits of Tarragona; and Ferdinand Bibiena, coming soon afterwards to Barcelona, in the suite of the Archduke Charles, gave him some lessons in architecture and perspective. Of the benefit derived from these instructions, he gave proofs in an altar which he designed for the Junqueran nunnery, where he was engaged to paint some frescos; and in monuments for the Holy Week which he planned for the barefooted Carmelites at Barcelona and at Reus. His works were highly esteemed in the churches and convents of Catalonia, and he followed his profession with great diligence till his sixtieth year, when he was disabled by a paralytic affection of the hands. Having endured this affliction for seventeen years with exemplary patience, he died at Barcelona on the 19th January, 1755, and was buried in the church of Sta. Maria del Pino. The Inquisitor Don Nicolas Rodriguez Laso, a great admirer of his works, thirty years afterwards caused this inscription to be engraved on the stone which covered his dust:—

ANTONIO · VILADOMAT
PICTORI · BARCIN · QVI · INTRA · PATR · LARES · NATVRA
MAGISTRA · ARTIS · EXCELLENTIAM · COMPARAVIT
NICOLAVS : ROD · LASO · P.
DECESSIT · ANNO · MDCCLV.

*Works.*

Amongst the more important of the many works of Viladomat at Barcelona, were the pictures of the chapel of St. Olaguer, in the Cathedral, five large compositions from the life of Our Lord, in the church of Sta. Catalina; four altar-pieces in the church of St. Mary of the Sea; and a series of twenty scenes from the life of San Francisco de Paula, in the cloister of the Franciscan friars. The latter fine works were burnt, with the noble convent which they adorned, in 1835 by the friends of reform.[1] Cean Bermudez notices, as one of his master-pieces, a composition representing Christ bearing his cross, in the parish church of Mataró. When Mengs saw some of the works of Viladomat, he pronounced him the first Spanish painter of the day. All that he knew he owed to his own genius and industry, for his masters hardly deserved the name, and his travels do not appear to have extended beyond the bounds of his native province. But irrespective of the disadvantages under which they were produced, his works have considerable merit as regards both the grasp of mind, and the knowledge of the principles of composition, drawing, and colouring, which they display. Besides his pieces of sacred or saintly biography

[1] Handbook; p. 490.

for the convents, he painted landscapes of considerable beauty, and likewise battles, which Bourbon and Austrian rivalry gave him ample opportunities of studying from the life. His portraits also were successful, especially one of the Austrian commander, Guy Count of Stahremberg. He had a son, Josef Viladomat, who became a painter under his instructions, and died at Barcelona in 1786, leaving a number of works in the convents which proved that he was an artist of very inferior genius to his father. *J. Viladomat.*

Mosen Jayme Ponz, a painter-priest, was born at Valls, near Tarragona, and studied his art in the school of the Juncosas, at Barcelona. In 1722 he painted a number of pictures for the Carthusians of Scala Dei, who paid him for them 537 Catalonian pounds, 12 sueldi. The year following, he undertook some frescos on the dome of the hermitage of Our Lady of Pity, without the walls of Reus, which he finished in 1723. These decorations were ordered, and paid for with 179 pounds, 4 sueldi, by one Don Lope Laleing, a devout captain of Walloon guards, then quartered in the town. The parish church of Valls had some frescos by Ponz, and that of Altafulla, a picture of Michael the Archangel, painted from the engraving after Rafael. *M. J. Ponz.*

Francisco Tramulles was born at Perpignan early in the eighteenth century. His father, Lazaro, was a Catalonian sculptor of some merit, who happened then to be employed there *F. Tramulles.*

in the Cathedral; and he sent his son to study painting, first in Paris, and afterwards with the elder Viladomat at Barcelona. Later in life Francisco spent two years at Madrid, in copying the works of the elder masters, and at his return to Barcelona, established a school of design in his house, with casts from the antique, and obtained a large number of pupils. He painted a variety of works for the churches and convents of Barcelona and Gerona; and his fame extending beyond the frontier, the chapter of Perpignan employed him on three large pictures for the Cathedral, representing St. Augustine writing, St. Peter weeping, and the Espousals of St. Julian and Sta. Basilisa, the patron saints of the city. When finished, these works were received with great applause at Perpignan. The artist died at Barcelona in his fifty-sixth year, and was buried with much pomp, at the expense of his scholars, in the convent of St. Francis. His style, in the opinion of Cean Bermudez, was formed on that of Luca Giordano. The Cathedral of Barcelona possesses some pictures by him, representing scenes from the life of St. Mark and St. Stephen, and the academy of St. Ferdinand at Madrid, an allegorical composition, treating of the infancy of a school of the arts at Barcelona.

*M. Tramulles.*

Manuel Tramulles, younger brother of Francisco, was born at Barcelona, in 1715, and learned painting in the school of Antonio Viladomat. His early works displayed considerable

ability, and were sometimes mistaken for those of his master. Like El Greco,[1] however, he lost ground by aiming at originality, and rather than follow the colouring of his master, adopted a far less agreeable style that might be recognized for his own. He, too, opened a school, which was nightly well filled with scholars, for whom he used to provide living models. The Chapter of Barcelona employed him to paint six pictures for the sanctuary which contains the body of St. Olegarius, and also a composition of many figures, representing Charles III. taking possession of the canon's stall, in the Cathedral, which belongs to the crown of Spain. The latter work, which is commended by Cean Bermudez, was painted for the Chapter-room. San Cucufato, St. Mary of the Sea, and other parish churches, are also adorned with his works. By order of the Marquess de la Mina, captain-general of the province, he likewise undertook the decorations of the Barcelona opera. He died in that city, in 1791.

*J. Luxan Martinez.*

Josef Luxan Martinez was born at Zaragoza, of an ancient and honourable lineage, in 1710. He was brought up by the family of Pignatelli and sent to Naples, in 1730, to cultivate the talent which he had early displayed for painting. Giuseppe Mastroleo, a painter of some skill, and yet greater piety,[2] was his master for five years. He returned to his native city and to the house of his patron with considerable knowledge in his

1 Chap. v., p. 279.

2 Dominici; tom. iii., p. 546.

art, and continued to practise his hand by painting portraits and other pictures. In 1740, he married the daughter of one Juan Zabalo, a painter, and repaired to Madrid, to take the oaths of allegiance, on his appointment to the post of painter to the King. The Inquisition of Zaragoza afterwards named him inspector of pictures; and he had a principal share in maintaining a school of design, which was afterwards promoted to the rank of a royal academy. He died at Zaragoza in 1785, much lamented, and was buried in the church of San Gil. The Cathedral of the Seu, Sta. Engracia, and other churches, were adorned with his works, which Cean Bermudez commends for their agreeable colouring.

*C. Casanova.*

Carlos Casanova, born at Exéa de los Caballeros, in Arragon, learned painting at Zaragoza, and afterwards obtained the post of painter in ordinary to Ferdinary VI., at Madrid, where he died in 1762. Engraving seems to have occupied much of his time, and he is better known by his graver than by his pencil. With the former instrument he produced a good portrait of Ferdinand VI., and a portrait of Fray Miguel de San Josef, in the act of presenting his work on Bibliography to Benedict XIV. He executed some of the plates for the first edition of the Ulloas' Travels in South America, for example, that which represents the costumes of the people of Quito, and their ingenious methods of conveying

themselves over their rock-bound rivers.[1] He also engraved Sebastian de Herrera's picture of St. Augustine, which adorned the high altar of the Recolete friars at Madrid, and various prints of devotional subjects.

*F. Casanova.*

Francisco Casanova, son and scholar of Carlos, was born at Zaragoza in 1734. Betaking himself to copper-plate engraving, he was appointed engraver to the mint at Mexico, where he died in 1778. Before leaving Spain, he engraved several works of some merit, of which Cean Bermudez especially notices a print of St. Emidius, executed at Cadiz in 1756.

*F. Bayeu.*

Francisco Bayeu y Subias was born, in 1734, at Zaragoza, of a good family, and received a liberal education. Showing a taste for painting, he was placed at the age of fifteen in the school of Luxan Martinez. Under the care of that master he made rapid progress, and soon distinguished himself by his powers of drawing. The academy of San Fernando, at Madrid, having announced an extraordinary prize for a copper-plate, on the subject of Geryon, open to general competition, Bayeu determined to enter the list. When he had finished his plate, he sent it to the sculptor, Juan de Mena,[2] with instructions to send it in or not as he should judge fit. In the house of that artist it was seen by many of the

1 Relacion historica del viage a la America meridional, por Don Jorge Juan y Don Antonio de Ulloa, Capitanes de Fragata de la Real Armada; 4 tomos, 4to., Madrid, 1748; tom. i., p. 378.

2 Chap. xv., p. 1241.

competitors, who were so struck by its beauty, that they suppressed their own productions, in their hopelessness of success. Bayeu, being declared the winner, was forthwith invited by the academy to repair to Madrid, and was voted an allowance to enable him to reside there, in order to pursue his studies. Arriving at the capital, he became the scholar of Antonio Gonzalo Velasquez, with whom he remained until his father's death, an event which devolved on him the care of his younger brothers, and required his return to Zaragoza. Mengs, however, seeing some of his works, obtained his recal to Madrid, and employed him in the works carried on, under his directions, at the palace. With the Saxon, his style improved, and his reputation so much increased, that he was elected, in 1765, a member of the academy, and afterwards promoted to the post of deputy-director. In 1788 he was made full director, and in 1795, he died director-general and painter in ordinary to the King, and was interred in the church of San Juan, the burial-place of the great Velasquez. The students under his charge found him a pains-taking, but surly, teacher; and the academy cherishes his name as one of its chief ornaments.

*Works.*

His pencil was at least both versatile and prolific, few painters of his day having left so great a number and variety of works. The royal palace at Madrid has several ceilings painted by him in fresco, two of which represent the Fall of the

Giants and the Conquest of Granada. For the Franciscan friars of the capital he painted the Porciuncula for their high-altar; he clothed the domes of the collegiate church at San Ildefonso, and the chapel-royal at Aranjuez, with religious frescos, and painted many other works for both of these palaces; he executed allegorical frescos on three ceilings at the Pardo; he delineated the life of St. Eugenius in eleven large frescos in the cloister of the Cathedral of Toledo; and he left an immense number of works in the Cathedral of the Pillar, Sta. Engracia, San Felipe, and other churches at Zaragoza. In spite of the praises bestowed by Cean Bermudez on the grace of his compositions and the suavity of his colouring, he scarcely rose above the grovelling level of his contemporaries; and was at best a feebler Mengs, with less technical skill in the management of his materials. He engraved a print of the Blessed Virgin, Our Lord, and St. Joseph.

*R. Bayeu.*

Ramon Bayeu y Subias, his younger brother, born in 1746, followed him to Madrid, and there studied painting under his instructions. He was first prizeman in the Academy in 1766; he copied from Giordano a picture of the Archangel Michael subduing the rebel angels, which became chief altar-piece in the chapel-royal of the palace at Madrid; and he was appointed painter in ordinary to the King. After assisting his brother, and painting various original works, at Madrid and Zaragoza, he died at Aranjuez in

1793, and was buried in the Franciscan convent at Ocaña. He used the graver with tolerable skill, of which he left a specimen in a series of thirteen prints from his own works, and those of his brother, and of Guercino and Ribera.

*F. Goya.*

Francisco Goya y Lucientes was born at Fuente de Todos in Arragon, in 1746, and at the age of thirteen began to study painting under Luxan Martinez at Zaragoza. He then passed some years at Rome, and finally returned to Spain a painter of greater genius, and of a more national spirit, than his century had yet produced. Fixing his abode at Madrid, he soon attracted the notice of Mengs by some designs which he executed for the royal manufactory of tapestry, and became a popular artist of that capital, and a prime favourite with its fashionable society. Elected in 1780 a member of the academy of San Fernando, he was made one of its directors in 1795. The Prince of Asturias honoured him with his notice, and when he succeeded to the throne as Charles IV., appointed him, in 1789, his painter in ordinary. The consort of that sovereign, the notorious Maria Louisa, a Bourbon princess of Parma, admitted him to her circle, and thus enabled his keen eye to observe the younger Godoy's rapid ascent of the political ladder, and his long possession of its top-most round, as well as her Majesty's episodes of affection for various ephemeral adventurers, like Urquijo and Mallo. He was also the intimate friend of the Duchess of

Alba, celebrated for her beauty and intrigues, and for having given one of the masterpieces of Rafael which gemmed the hereditary gallery as a fee to the family physician, who had cured her in a dangerous illness, and who was afterwards suspected of poisoning her.[1] These distinctions threw open to him the doors of the other great houses, the Beneventes and Santiagos, the Villamayors and Arandas, as the doors of their earlier lords and ladies had been open to Velasquez. His pencil also was so largely employed, that he was able to maintain a fine villa near Madrid, where he gave parties and carried on the business of his studio. When the crown descended to the unworthy head of Ferdinand VII., he was continued in his post of painter-in-ordinary, but leave was given him to retire to Bourdeaux, where his declining years were spent, and where he died in 1828.

*Pictures on religious subjects.*

Had Goya painted all the subjects which he treated, as happily as those in which his chief strength lay, he would have been one of the first artists of his age. Though chiefly employed to decorate the houses of nobles and laymen, he did not decline the patronage of the church. At Toledo, one of the chapter-rooms has a picture by him representing the Betrayal of Our

1 Passavant; Rafael von Urbino; Th. ii., p. 129. The doctor, who does not seem to have been guilty, got off, through the interest of Godoy. He afterwards sold the picture to M. Bourke, the Danish minister, who resold it to Mr. Coesvelt for £.4000. That gentleman's collection being purchased by the Emperor of Russia for £.14,000, the Madonna of the House of Alba is now one of the chief gems of the gallery of the Hermitage.

Lord, a subject with which his love of gloom and horror peculiarly fitted him to deal, and in which he has accordingly produced a work of considerable merit. He painted likewise a series of frescos in the church of San Antonio de la Florida, famous for its festival worship, about half a league distant from Madrid,[1] and others at Valladolid, in the modern church of Sta. Anna,[2] and at Zaragoza on one of the domes of the Cathedral of Our Lady of the Pillar.[3] But the exposition of sacred or legendary history was evidently a business for which he had no vocation, and therefore his religious pictures must not be taken as the measure of his powers. They are in general either commonplace or even feeble, or they are coarse and revolting. Of the former kind are his scenes from the life of St. Francis Borgia, in the Cathedral of Valencia, although one of them represents an occurrence likely to have arrested his imagination, the Soul of a dying sinner seized in its flight from the body by three hideous demons, who are discovered by a supernatural light flashing from the crucifix of the ministering Jesuit. An example of his more forcible, but perhaps more disagreeable manner may be found in his Sta. Justa and Sta. Rufina, in the sacristy of the

1 Gautier; Voyage en Espagne; p. 128, whence I have drawn several facts relating to Goya's life.

2 Handbook; p. 638.

3 Distribucion de los premios hecha por el real acad. de S. Fernando; el 27 de Marzo, 1832; 4to., Madrid, 1832; p. 92, where there is a short notice of Goya.

Cathedral of Seville, a picture in which, so far from seeking to catch the poetical aspect of his subject, he has contented himself with meretriciously pourtraying, in the virgin-martyrs, the not very refined courtezans, who served him as models.[1] But some of his avowed portraits are works of great merit, as for instance, those of Charles IV. and his Queen, in the royal gallery at Madrid.[2] The poor imbecile King, in the blue uniform and cocked hat of a colonel of the guards, and mounted on a sober brown charger, is an example of the dignity which may be conferred, by a skilful hand, on the most ordinary features and expression, without sacrificing the resemblance. It is worthy of note, that her Majesty, likewise attired in uniform, and mounted on a brown horse, bestrides her saddle like a dragoon of the usual sex, and wears that portion of male attire which, in private life, a lady is figuratively said to assume, with the reins of domestic government. Her vulgar face, red as with rouge or rum, and surmounted by a round beaver hat, justifies and explains the severity of Godoy's audacious jest, in talking of her to her own royal spouse, before the conscious court, as "an ugly old woman whose name he had for-"gotten."[3] The National museum at Madrid has

*Portraits.*

1 Handbook; p. 254. 2 Catalogo, Nos. 551, 594.

3 During the brief reign of Mallo in the heart of Maria Louisa, Charles IV., from a balcony of the Pardo, saw at a distance that fortunate guardsman driving four fine horses in a brilliant equipage. "I wonder," said the King, "how the fellow can afford to keep better "horses than I can ?" "The scandal goes, Sir," said the Prince of the Peace, "that he is himself kept by a rich ugly old woman, whose name "I have forgotten." Doblado's Letters, p. 352.

a fine specimen of Goya in a picture of two dark-eyed dames, with their fans and mantillas, enjoying the air and public admiration at a balcony; and the Louvre has a good full-length portrait of the famous Duchess of Alba,[1] attired in a black-lace national dress of Andalusia, from whence we learn that the rouge of Castilian high life long survived the ridicule of Madame d'Aulnoy.[2]

*Dislike to the clergy and the friars.*

As a satirist with the pencil, Goya stands unrivalled in Spain, of which he may be called the Hogarth. No lover of the Church, though he sometimes furnished a picture to her shrines, he assailed her weak points with a truthful force of humour which would have appalled Pacheco and Palomino, and would have aroused, within their orthodox bosoms, all the Familiars of the Holy office. The *Autos-de-fe* of times past, or the processional pageants of his own days, he parodied without mercy, forcing men to laugh even in spite of pious scruples, by his delineations of solemn ecclesiastics, mumming it in all their glory, in the form of asses or apes. For the monks and friars, white, black, and grey, he had an especial, and not unmerited, contempt and aversion; and he was never weary of caricaturing the luxurious indolence of the Jeronymite in his stately cloisters, and the ignorance and sensual indulgence of the filthy mendicant Franciscan. Of these last sallies, a few may be seen in the Louvre; and many more adorn the gallery

[1] Gal. Esp., No. 103. [2] Chap. i., p. 39.

of the Duke of Ossuna and other private collections at Madrid. I possess four of his hasty sketches of children at play, in which are introduced some small urchins, equipped as miniature friars and pummelling one another with all the ardour of Dominicans and Capuchins bickering about the doctrine of the Immaculate Conception, or the right of vending of indulgences.

*Style.*

In his sacred pictures and in a few of his portraits, Goya somewhat affects that hard sculptural style in which David and his French followers painted their wearisome delineations of Greek and Roman story. Thus has he treated St. Francis Borgia at Valencia, and the virgin guardians of Seville.[1] But it was otherwise in those more congenial works in which his hand spoke as his fancy prompted, and in which he poured forth the gaiety of his wit, or the gall of his sarcasm. There the dashing boldness of the execution rivals the coarseness of the idea, or the rudeness of the jest. Herrera the elder himself never wrought with rougher and stranger materials. His colours were laid on as often with sticks, sponges, or dishclouts, as with the brush, and this, when he deigned to use it, was always of the coarsest texture. "Smearing "his canvass with paint," says a French writer, "as a mason plasters a wall, he would add the "delicate touches of sentiment with a dash of "his thumb."[2] Sometimes he would execute

1 Page 1262.

2 Gautier; Voyage en Espagne; p. 129.

an entire piece with his palette-knife; and the surface of his pictures in general affords evidence that he frequently had recourse to that implement. So dexterous was he in turning all materials to artistic account, that during morning visits to his friends, he would take the sandbox from the ink-stand, and, strewing the contents on the table, amuse them with caricatures, traced in an instant by his ready finger. The great subject, repeated with ever new variations in these sand-sketches, was Godoy, to whom he cherished an especial antipathy, and whose face he was never weary of depicting with every ludicrous exaggeration of its peculiarities, that quick wit and ill will could supply.[1]

*Engravings "Los Caprichos de Goya."*

Being highly skilled in the use of the graver, as well as of those strange implements that served him instead of the pencil, he published a series of eighty illustrations of Spanish life and proverbial philosophy, which he called *Caprichos*, "Whims," and which attained great celebrity. Mercenary matrimony, avarice, love affairs carried on at church,[2] the process of plucking a goose as practised by the *amancebadas* of Madrid, law, physic, the pulpit, the cloister, the people and its leaders and law-givers, are amongst a few of the subjects touched, now with bitter satire, now

[1] This I was told by Don Bartolomé J. Gallardo, who had himself seen Goya paint and caricature in the manner described.

[2] For some strange speculations on this truly Spanish practice, see Voyage de Figaro en Espagne; 8vo., Seville, 1785, p. 38, a book by J. C. Fleuriau, Marquis de Langle, which was for a while popular, because condemned by the parliament of Paris to be burnt in 1788. It was reprinted at Paris, 8vo., 1805, with the author's name.

with ghastly humour, in this curious collection of clever etchings.[1] Here is a group of his friends the friars, represented as *duendecitos*, "little fairies,"



by which, doubtless, are meant lubber-fiends, not of the family of Milton's "drudging goblin,"[2] but of a breed who drained the cream-bowl without threshing the corn, and lived a jovial life, in virtue of the standing miracle of St. Francis,[3]

1 A folio of eighty plates, without title-page or letter-press, or date. See Nos. 2, 7, 9, 12, 15, 19, 20, 23, 40, 42, 52, 53, 78, 79. The above woodcut is from No. 49.

2 L'Allegro.

3 In Captain Carleton's Memoirs, p. 320, Defoe makes a Spaniard, who shared Goya's anti-monkish prejudices, ask that gallant soldier,

the patron of tonsured vagabonds. Goya has a strong taste for the grotesque, and as an inventor of horrible monsters, cloudy shapes suggestive of deeper horrors, or malicious frisking devilkins, he rivals Martin de Vos, the painter of Last Judgments,[1] and Teniers, who loved to enmesh St. Anthony in the snares of the Evil One.[2] Many of his sketches would afford excellent studies for the hobgoblins, satyrs, and dragons of the pit, that terrified Bunyan's pilgrim in the Valley of the Shadow of Death; and his female heads are often worthy of the witches in Macbeth. In spite of Goya's position at court, these *Caprichos* are supposed to contain much sharp political satire, and to embalm much antiquated scandal, which it would be hardly worth while, if it were possible, to decipher. The Queen, the Messalina of Spain, is said to figure in his caustic pages; the foibles of Godoy and his colleagues in the *cortejo*ship, are here depicted in something more tenacious than sand;[3] and due honour is done, in their turns, to the Countess of Benevente, "the most determined old hag of the rout-giving, card-playing species in Europe,"[4]

what he considered the greatest miracle on record? Carleton replied, "Our Lord's, when he fed 5000 persons on a few loaves and fishes." "No," said the other, "it is that whereby St. Francis every day feeds 100,000 lubbards upon nothing at all."

1 Chap. i., p. 21.

2 It was doubtless this fondness for gloom and melo-dramatic horror that led M. Gautier, who prefers antithesis to precision, to call Goya a combination of Rembrandt and Watteau, (Voyage, p. 130.) I can see nothing in the rough Spaniard that resembles the charming painter of rural fêtes. He likewise compares him to two English artists, whom he calls *Bamburry* and *Cruishanck*.

3 Page 1265.

4 Beckford; Letters; p. 330. London, fcap. 8vo., 1840.

and the chief personages who breathed the impure air of that vicious and contemptible court. The collection opens with a profile portrait of the artist himself, whose coarse features, enlivened by sly drollery, are here presented in a slightly reduced size.



*Sketches of the French Invasion.*

Goya was likewise author of a series of sketches of the French invasion, executed in the same style, in which he depicted the horrors of war, convents sacked, citizens hung, prisoners shot, and women ravished, with great effect indeed, but in so fierce a spirit of exaggeration,

says a Parisian tourist with admirable innocence, that one might suppose he was recording the events of a Tartar foray in the fourteenth century.[1] An artist who was at Madrid on the famous *Dos de Mayo*, and was an eye-witness of the *dragonnades*, the *fusillades*, and the *mitraillades* of Murat, may be acquitted of exaggeration in delineating the atrocious doings of the Gaul.

*"Los Toros de Goya."*

He also published thirty-three prints of scenes in the Bull-ring,[2] being illustrations of the national sport of the Peninsula, from the days of the Cid, and Gazul the "stout Alcaydé" of the ancient ballads, to the death of Pepe Illo, the most dexterous of Matadors, and a writer on the sport[3] to which he fell a victim in the arena of Madrid. To these he added, during his residence at Bordeaux, and while deaf and nearly blind, some lithographic prints, of inferior merit indeed, but not devoid of his ancient fire. Not the least valuable of the efforts of his graver are some of the earliest, his etchings of the five great equestrian portraits, the *Borrachos*, the *Meniñas*, and some of the dwarfs and single figures of Velasquez, which he executed in 1778.

*Sculptors. J. Ramirez.*

Juan Ramirez, born at Bordalva, near Si-

1 Gautier, p. 137. I am sorry to say that I have never seen this work. As yet (January 13th, 1848) no work of Goya is to be found amongst the prints in the British Museum; but Mr. Carpenter is happily about to turn his attention to him and the other engravers of Spain.

2 Treinta y tres estampas que representan diferentes suertes y actitudes del arte de lidiar los toros inventadas y grabadas al agua fuerte en Madrid, por Don Francisco de Goya y Lucientes. Long folio, N. D.

3 La Tauromaquia, el arte de torear; por Josef Delgado *dicho* Illo; 4to., Madrid, 1796.

guenza, in 1680, studied and practised sculpture at Zaragoza, where he died in 1740. For the Cathedral of the Seu, he carved a tabernacle for the altar behind the choir, of the most fantastic and ridiculous design, a misdeed for which, however, he somewhat atoned by a tolerable statue of San Pedro Arbues which adorned the chapel of that saint. He held a school in his house, which was numerously attended. One of its most creditable disciples was his eldest son, Josef Ramirez Benavides, who executed various bas-reliefs in marble and walnut-wood, for the new chapel of Our Lady of the Pillar, erected in that Cathedral by the architect Ventura Rodriguez. The marbles were chiefly medallions for the walls, the wood-carvings, panels for doors, illustrating the visit of the Virgin to Zaragoza when she gave orders to Santiago for the building of her church. He was the author of many other pieces of sculpture in the churches of his native city, at Cuenca, and at Peralta de Navarra. Manuel Ramirez Benavides, his younger brother, was his assistant in various works; he was elected an honorary academician of St. Ferdinand in 1772; and, towards the close of his life, taking the habit of a Carthusian at Aula Dei, he died in that monastery in 1786. Juan Ramirez Benavides, the third of the family, learned drawing from his brother Josef and became a painter of some skill. A picture of the Election of King Pelayo, which he sent to the exhibition of the academy

*J. Ramirez Benavides.*

*M. Ramirez Benavides.*

*Juan Ramirez Benavides.*

of St. Ferdinand in 1753, although it arrived too late for a prize, obtained his own election as supernumerary academician. He afterwards studied painting for a while under Giaquinto; but being also seized with a passion for music, he neglected his pencil so far that he returned to Zaragoza less skilful than he had left it.[1] He died there in 1782.

*Fr. A. de Huesca.*

Fray Angel de Huesca, was a Jeronymite monk of Zaragoza, who practised the art of engraving. In 1737 he executed the title-page for Marton's History of the subterranean sanctuary of Sta. Engracia,[2] which represents the front of the church of that royal monastery.

*Valencia Painters. D. Vidal.*

At Valencia, as in other provinces, art declined, in spite of the institution of Royal academies, with their professors, lectures, and medals. Dionisio Vidal, born in the city about 1670, was a pupil of Palomino, and a travelling companion of that artist, in his tour of the shrines and the antique remains, with Conchillos.[3] Being chosen to adorn the parish church of San Nicolas with frescos, he obtained designs from Palomino, who thought sufficiently well of his own

[1] In the Diccionario Geografico de España, por el Dr. Don Sebastian de Miñano, 11 tom., 4to., Madrid, 1826—29, in the article on Zaragoza, tom. x., p.p. 80-84, there is an extract, from an Historia General de la Pintura para lo perteneciente á la escuela Aragonesa escrita é inedita en 11 volumenes por D. J. A. Cean Bermudez, which contains notices of many artists, most of whom, however, are mentioned in his own Dictionary. J. Ramirez Benavides is there noticed, but the above fact is not alluded to.

[2] Historia del subterráneo santuario del real monasterio de Santa Engracia de Zaragoza, escrito por Fr. Leon Benito Marton; fol., Zarag. 1737.

[3] Chap. xiv., p. 1073.

conceptions, or his scholar's execution of them, to describe them in his book with pitiless prolixity.[1] The subjects are taken from the lives of San Nicolas Bari and San Pedro Martyr. For the Cathedral, Vidal executed a picture of Our Lady of Concord, and some frescos, and various works for the churches and convents. He likewise painted the monument of the Holy Week for the Cathedral at Teruel, and was afterwads employed on some works in the chapel of Our Lady of the Girdle at Tortosa, where he died.

*E. Muñoz.*

Evaristo Muñoz was born at Valencia in 1671, and began to study painting, at an early age, under Juan Conchillos Falcó. A lively imagination and great readiness of hand enabled him to produce pictures, which, without much artistic merit, served to please the public taste; and his popularity was enhanced by his talents for dancing, fencing, and acting, with which he amused himself and his friends. These secular pastimes did not prevent him from enjoying the patronage of the church; and his fame was so great in the convents, that the Franciscan friars of Palma invited him to paint their chapel of the Communion, in 1709. While sojourning in Majorca, he married a woman who was supposed to be the widow of a captive at Algiers. But as he was returning to Valencia with his wife, by way of Iviça, they encountered her former husband, who had escaped from slavery, and was on

1 Palomino; tom. ii., p. 247.

his way home, to contradict the reports of his decease. How their clashing titles to the lady were adjusted, Cean Bermudez does not inform us; but the same accident, he says, happened to Muñoz a second time, with the wife of one Callot, a soldier, who, after being supposed to have fallen at Messina or Catania, presented himself to claim restitution of conjugal rights. Thus warned by experience, he chose for his third wife a spinster, whom no one could properly claim, named Maria Teresa Llacer, probably marrying when he was of mature age, for she survived him forty years. On his return from Majorca, he enlisted in a cavalry regiment, but continued to exercise his pencil. He quitted the ranks at his third marriage, and settled at Valencia, where he kept a school of painting till his death in 1737. His principal works were in the Recolete, Dominican, and Augustine convents, and he furnished an altar-piece, representing St. Rafael and St. Matias, to the Cathedral, and two pictures to the chapel of St. John Nepomuk, in the church of San Andres, where he lies buried.

*Fr. J. Miñana.*

Fray Josef Miñana, of the order of the most holy Trinity, was born at Valencia on the 18th October, 1671, and cultivated both art and literature with some success. He studied painting at Naples, and executed for his convent at Murviedro two pictures which were placed over the high-altar of the church, and obtained the commendation of Cean Bermudez. Besides

several letters and papers on Valencian antiquities, he wrote a Latin continuation of Mariana's History of Spain,[1] and an historical sketch, likewise in Latin, of that part of the War of Succession which was fought in the kingdom of Valencia.[2] In 1704 he obtained the chair of rhetoric in the university of Valencia, and he was twice Visitor-general of his order for the province of Arragon. He wrote Latin with great elegance, and spoke Greek, says his pupil Ximeno,[3] as easily as his mother tongue. During his whole life a zealous and loving student of the Greek Testament, he recited on his death-bed the Lord's Prayer in the original with so much fervour, that his brother friars, not overflowing with Greek lore, supposed that he was mad.[4] He died at Valencia, on the 27th of July, 1730, in the royal monastery of Our Lady of Succour.

*A. Gasull.*

Agustin Gasull was a Valencian who studied painting at Rome with Carlo Maratti, and afterwards practised the art with reputation in his native city. For the church of San Juan del Mercado he painted altar-pieces, representing Our Lady of Hope, St. Andrew, St. Stephen,

1 Historiæ de rebus Hispaniæ, lib. x., sive Joan. Marianæ Hist. de reb. Hisp. continuatio, sive tomus iv., fol., Hagæ Comitum, 1733.

2 De Bello rustico Valentino; Libri III., 8vo. Hag. Com. 1752. Both these works were printed under the direction of Gregorio Mayans, who prefixed a life of Miñana to the latter.

3 Escritores de Valencia; tom. ii., p. 222.

4 Mayans' Life of him in the De Bello rustico; p. 8.

and other saints, and various works for the churches of St. Augustine, the Jesuits, and the barefooted Carmelite friars.

*A. Richarte.* Antonio Richarte was born at Yecla in 1690, and was educated for a learned profession, to which, however, he preferred that of painting. He studied his art, first at Murcia with Senen Vila, and afterwards at Madrid with one of the Menendez family. Establishing himself at Valencia, he became a popular artist, and was especially in request to execute processional banners for the various guilds of the city. He was the master of Ponz, the traveller, and he died at Valencia in 1764.

*H. Rovira.* Hipolito Rovira y Brocandel was born at Valencia in 1693, and was for a short time, a student in the school of the painter Evaristo Muñoz. He early applied himself to the art of engraving, and when in his twenty-first year, was employed by Palomino to execute the title page of his first folio volume. Discovering in the author's drawing, an error in the leg of the figure representing Geometry, he ventured modestly to suggest an amendment which Palomino could neither gainsay or resist. Not to expose himself, however, to be corrected a second time by a youngster, the Cordobese Vasari caused the remaining plates of his work to be executed by his nephew. At the age of thirty, Rovira went to pursue his studies at Rome, and distinguished himself by his intense application, spending days in the

galleries with no sustenance but bread and water, and sleeping in his clothes to ensure early rising. He copied the frescos in the great gallery of the Farnese palace, by stealth, says Cean Bermudez, at untimely hours, and at great personal inconvenience, but with so much accuracy, that Sebastian Conca the painter was wont to say, Annibal Caracci could not have more faithfully reproduced his own works. But the severity of this self-imposed discipline, unfortunately defeated its end; his health was broken, he lost his original correctness of eye, and returned to Valencia with powers rather impaired than improved. Seeking his fortune at Madrid, he fell in with Fray Vicente Ripoll, general of the Dominicans, whose portrait he had painted at Rome, and was by him introduced to the notice of royalty. Queen Isabella wishing for a portrait of Louis I., ordered Rovira to execute it, and he drew a rough sketch on the canvass, of sufficiently promising appearance. As the work proceeded, however, the failure of his ocular and manual powers became lamentably obvious; he covered his sketch with four great patches of unmeaning colour, which he vainly attempted to reduce to shape or order; and finally giving up the task as hopeless, fled from Madrid in despair. At his return to Valencia, the Marquess of Dos Aguas humanely afforded him food and shelter in his house, and employed him on some works, in which, however, he had no better success

than in the King's portrait. Although he recovered sufficiently to paint some frescos in the convent of Santo Domingo, he never perfectly regained his artistic skill, or his mental faculties. Hearing of the arrival of his Roman friend Giaquinto[1] at the Spanish court, he went out as if for a walk, and wandered on till he reached Madrid; and then, says Cean Bermudez, having embraced his comrade, walked back again. In a second pedestrian journey to the capital, weakness compelled him to stop at Fuente la Higuera, whence a compassionate friend brought him back to Valencia. The Marquess of Dos Aguas then placed him in a lunatic Asylum, and afterwards had him removed to the public hospital, where his melancholy career closed in 1765. His prints, says Cean Bermudez, are his best works, and amongst a number of saintly figures and compositions which he engraved are portraits of St. Francis Borja and the Patriarch Ribera, and a Virgin of the Immaculate Conception from a picture by Joanes.

*J. de Paredes.*

Juan de Paredes, a Valencian by birth, studied painting for awhile with Miguel Menendez at Madrid, and afterwards in the school of Evaristo Muñoz at Valencia. In drawing and colouring, says Cean Bermudez, he excelled many of his contemporaries. His best works were in the convent of shod Trinitarians, and in the college of the Augustines at Valencia. Dying there

[1] Chap. xv. p. 1188.

in 1738, he was buried in the church of San Andres.

*J. Espinós.*

Josef Espinós was born at Valencia in 1721, and studied painting, first with one Luis Martinez, and next with Evaristo Muñoz. He painted a picture of Our Lady of Anguishes, for the nuns of the convent of that name, and also a picture of the saintly founders of the order of Servants of the foot of the Cross. He also engraved various devotional prints of St. Joseph, Sta. Polonia, Our Lady of Campanar, and other holy personages. He died at Valencia in 1784, leaving a large collection of drawings, books, and prints, and a son named Benito, who afterwards became director of the department of painting in the royal academy of San Carlos.

*B. Espinós.*

*A. Ponz.*

Antonio Ponz, one of the most laborious of Spanish writers on art, was born at Bexix, near Segorbe, on the 28th of June, 1725. His parents, Alexandro Ponz and Doña Victoriana Piquer, people of condition, sent him to study for the clerical profession, first at Segorbe, and afterwards at the university of Valencia. Having finished his theological course, he proceeded to the degree of doctor of divinity in the university of Gandia. At Valencia, having a strong natural inclination for art, he studied painting with great assiduity in the school of Richarte, and afterwards improved the skill and knowledge there acquired by five years' attendance, from 1746 to 1751, at the provisional academy at Madrid. In the

*Travels in Italy.*

latter year he went to Rome, and remained in Italy nine years, maintaining himself and purchasing books with the gains of his pencil. A diligent investigator of the remains of antiquity, his imagination was so excited by the recent exhumation of the ancient towns on the bay of Naples, that he resolved to undertake the, then difficult and perilous, task of exploring Greece and Egypt. From this scheme, however, he was diverted by his friend Don Alfonso Clemente de Aróstegui, Spanish Minister at Naples, a gentleman who had pronounced a verbose bombastic oration at the opening of the academy of St. Ferdinand,[1] and who now advised Ponz to return to Spain, and furnished him with letters to enable him to push his fortune at court.

*Return to Spain.*

Landing at Carthagena, the doctor accordingly repaired to Madrid, and was well received both by the literary circles and the dispensers of royal favour.

*Works at the Escorial.*

The latter soon afterwards sent him to the Escorial, to execute a series of portraits of the best Castilian writers, a work which gave him occupation for five years. During his residence in the royal convent, he also copied the celebrated pictures of Rafael, known as the Pearl and the Madonna of the Fish, and various remarkable works of Paul Veronese and Guido Reni.

*Visit to Andalusia.*

On the suppression and expulsion of the

[1] Abertura solemne de la Real Academia de S. Fernando el dio 13 de Junio, 1752. 4to., Madrid, 1752; pp. 3, 15.

Jesuits, Ponz was sent by the Count of Campomanes, to Andalusia, to visit the confiscated houses and colleges of the order, for the purpose of selecting pictures and other works of art worthy of removal to the academy of San Fernando, at Madrid. In the course of this mission he made copious notes which afterwards served him in the compilation of his Spanish Travels, a work which he had long meditated, incited, it seems, by the misrepresentations, and perhaps the pungent truths of Father Norberto Caimo, an Italian, who had published a series of letters on Spain.[1]

*Caimo's Letters on Spain.*

This lively book of travels, one of the most readable accounts of the Peninsula since the letters of Madame d'Aulnoy, if not flattering to the national pride, does not appear justly to have aroused national indignation. The errors of the author seem casual rather than wilful. If he execrates the inns and cookery of Spain, he admires her palaces, churches, and painting; if he does scanty justice to the solemn magnificence of the Escorial, he is enraptured with San Ildefonso, its statue-studded parterres and sparkling fountains;[2]

[1] Lettere di un Vago Italiano ad un suo amico; 4 tom., 8vo., Pittburgo. N.D. Ponz says they were published in 1764. All Spaniards do not share his dislike to the Italian tourist. On the title-page of my copy I find this note of some Castilian owner: "*Acaso el mas sensato viagero que ha escrito sobre la España de aquel tiempo.*" There is an abridged and poor translation, Voyage d'Espagñe fait l'année, 1755, avec une table raisonnée des tableaux et autres peintures de Madrid, de l'Escorial, de St. Ildefonso, &c., traduit de l'Italien par le P. de Livoy; 2 tom., 12mo. Paris, 1772.

[2] Lettere; tom. ii., p. 144.

when he vents his spleen on Spanish muleteers and hackney-coachmen, he admits that their Italian brethren of the whip are nearly as great rogues;[1] and if he laughs at the Castilian for his punctilious exaction of what he believes due to his dignity,[2] he does not spare the stupid great man of his own country whom he encountered at the Escorial, and who would hardly deign to glance at its world of wonders, saying that he had come to see high life, and not cloisters full of monks.[3] Many of his remarks on Spanish manners were confirmed by the testimony of Spaniards themselves. He gave great offence by the story of the beggar,[4] who first rebuked him for incivility and then gave himself out as an ex-secretary of a Spanish embassy in Italy, where he had frequently conversed, he said, with the stranger from whom he was now willing to accept alms. But the arrogance of Castilian mendicants had been confessed by a native writer nearly a century and a half before. In a curious treatise on the national antipathy existing between France and Spain, Don Carlos Garcia acknowledges, as a peculiar trait in the character of his countrymen, that you will hardly meet a beggar who will not claim cousinhood with the Duke of Lerma or the Admiral of Castile, and affect to be a great lord, compelled to assume this disguise by the discovery of his intrig

[1] Lettere; tom. i., p. 129, note 1. [2] Id. p. 178.
[3] Id. tom. ii., p. 25. [4] Id., tom. i., p. 179.

with a princess who had fallen desperately in love with him.[1] To a foreigner, at least, the rambling Italian does not appear to have committed any graver offence against the Castilians of 1764, in his letters, than the English Rambler committed against the Scotchmen of 1774 by his Journey to the Hebrides.

*Ponz's Journey in Spain,*

In 1771 Ponz made a tour to Toledo and the surrounding country, and published a description of it in the first volume of his book, which appeared in 1772, with the title of a Journey in Spain. The remaining seventeen volumes followed at intervals during the next twenty years.[2] In 1783 he likewise found time to make a journey through France, Flanders, and England, of which he

*and out of it.*

[1] La opposicion y conjuncion de los dos grandes luminares de la tierra, obra apazible y curiosa en la quel se trata de la dichosa aliança de Francia y España, con la antipathia de Españoles y Franceses; compuesta en Castellano por el D. Carlos Garcia, y traduzida en Frances por R.D.B. s.d.l.c., 8vo. Paris, 1617; p. 261. This rare and entertaining little book does not appear to have been ever printed in Spain. It was again reprinted, in Castilian and French, in France, with a new title, ten years afterwards; Antipatia de los Franceses y Españoles, per el Dr. Carlos Garcia, &c., 12mo. Rouen, 1627. The first edition is dedicated to Anne le Camus, Vicomtesse de Complizy, &c., the second, to Don Juan Davalos, governor of Cambray. Both are now before me, but the former was unknown to Nic. Antonio, (Bib. Nov. tom. i., p. 232,) who affords no information respecting the author. An Italian translation, by Clodio Villopoggi, was printed at Venice, 12mo., 1658. The object of Dr. Garcia was to explain the causes of the enmity between France and Spain, which, according to him, the recent marriage of the sovereigns of each country with a princess of the other house would for ever remove. Richelieu and Olivarez, however, soon put an end to these philanthropic dreams.

[2] Viage de España; 18 tom., sm. 8vo. Madrid, 1772–1794. Of the copy now before me, the volumes bear dates ranging from 1787 to 94, the first seven belonging to a third, and the next six, to a second, edition.

published an account, in two volumes, entitled a Journey out of Spain.[1] Four years afterwards he brought out the first edition of Guevara's Commentaries on Painting,[2] with a preface and notes.

*Rewards.* In consideration of his literary and artistic works, Charles III. presented him to the *Prestamera* of Cuerva, a sinecure benefice somewhat resembling an abbacy; and in 1776 appointed him Secretary of the royal academy of San Fernando. The latter laborious office he discharged with fidelity and zeal until 1790, when he resigned it, but was allowed to retain the salary, and was also made honorary member of the council. In 1791 he made another journey through Andalusia, returning to Madrid for the winter. But finding his new leisure hang heavy on his hands, he fell into a fit of melancholy, which, however, was somewhat dispelled by a visit to Toledo, and the kindness of the Primate and his other friends in that city. In 1792, being again attacked by the same hypochondriac symptoms, he repaired to the Escorial for the feast of San Eugenio, and to renew his acquaintance with

*Death.* the friars and the pictures. On his return to Madrid he was attacked by a disorder of the kidneys, which after causing him intense suffering, carried him off on the 4th of December, 1792. He died poor; but he was buried with great pomp

1 Viage fuera de España; 2 tom., sm. 8vo. Madrid, 1791; which is the second edition.

2 Chap. iii. p. 155.

in the parish church of San Luis, in the presence of several of the various literary and artistic bodies of which he had been a member. A panegyrical discourse was pronounced in his honour, in the academy of St. Ferdinand, on the 20th of August, 1794. In that year the eighteenth volume of his Travels appeared, with a prefixed life written by his nephew, Josef Ponz, who also placed this inscription on his grave: *Epitaph.*

D. O. M.
ANTONIVS PONZ
REGIS
ET BONARVM ARTIVM ACADEMIÆ
A SECRETIS
HISPANIA PERAGRATA
TEMPLIS, ÆDIBVS, VIIS LVSTRATIS
DE VRBIVM DECORE ET CIVIVM VTILITATE
OPTIME MERITVS
ANN. LXVII. M. V. D. VII.
H. S. E.
OB. A.D. MDCCLXXXXII.
IOSEPHVS PONZ NEPOS
D. S. P.

A member of the royal academy of History, and of the Basque and other learned associations of Spain, Ponz was likewise a member of the Roman academies of the Arcadians and of St. Luke, and a fellow of the English royal society of Antiquaries. In person, says his nephew, he was of the ordinary stature, in youth somewhat fat, but growing sparer in advancing years. The portrait engraved, for his life, by M. Salvador Carmona, from a picture by Ant. Carnicero, corroborates the latter part of this assertion. His countenance

and aspect were highly clerical and somewhat melancholy, but his manners were agreeable and his conversation seasoned with that wit which is said, by its citizens at least, to be native to Valencia. Kindly and liberal in his disposition, he was a generous friend and relative, and great part of the funds derived from his moderate benefice, were expended in charity at Cuerva.

*Remarks on Ponz's writings.*

The writings of Ponz stand deservedly high in the class of literature to which they belong. He has been abundantly praised both at home[1] and abroad.[2] Although death prevented him from describing two of the most interesting provinces of his country, Granada and the Asturias, and in spite of the changes wrought by time and war, churches and convents pillaged or destroyed by the French or by the spirit of the age, his journey, so far as it goes, was the best guide in Spain, till the appearance of the great English Handbook. Cean Bermudez bears his testimony to the accuracy with which he described works of art, and the diligent investigations by which he saved the names of many artists from oblivion. For the sake of this accuracy and diligence the reader must forgive his dulness and prolixity. No Spaniard or German ever better understood the art of expanding little into much, and

[1] J. Sempere; Ensayo de una Biblioteca de los mejores escritores del reynado de Carlos III.; 6 tom., 8vo. Madrid, 1785–9, tom. iv., p. 251. Distribucion de los premios, hecha por el real acad. de S. Fernando; 20 Agosto, 1793; 4to., Madrid, 1793; p. 28.

[2] Dillon; Sketches of the art of painting, p. iii., note. Cumberland; Catalogue of the paintings in the new palace of Madrid, p. 106.

saying a few things in many words. He frequently wanders into matters wholly irrelevant to his subject, indulging sometimes in a long imaginary dialogue on the advantages of planting trees and good inns by the waysides,[1] sometimes in a tiresome narrative of his experience of the dangers which attend the practice of reading in bed by candle-light.[2] To an English reader of this century, he is infinitely more wearisome than Palomino, inasmuch as he sets before him dry disquisitions on the science of political economy, instead of those legends and miracles, always quaint and sometimes poetical, which the Cordobese writer so loved to unfold. Indeed, it is to be feared the Abbé was no very devout believer in these matters; at least he seems somewhat ashamed to allude to them. Thus he describes the history of Our Lady of Guadalupe with a brevity very foreign to his habits,[3] and treats that miracle-working image, carved by St. Luke himself, with far less respect than he would have paid to a work of Cellini or Cano. He entirely omits the story of the cow, restored to life on the spot where the figure had been hidden away from the Moor, which caused its discovery in 1330 by a herdsman of the Sierra Morena, and which is dwelt on with so much unction by Prior Gabriel de Talavera, historian of the idol.[4] Indeed, had he

[1] Ponz; tom. ix., p. 215--244.

[2] Tom. xv., p. 70-73. [3] Tom. vii., p. 45.

[4] Historia de Nuestra Señora de Guadalupe; por el Fr. Gabriel de Talavera, Prior de la misma casa; 4to. Toledo, 1597 (with engraving of

dared, he would probably have treated it with no greater respect than he pays to the tradition of the sculptor at Plasencia, who, being imprisoned for saying that the Almighty himself could produce nothing better than his own carvings for the Cathedral choir, constructed a pair of wings with the feathers of the fowls of his dinners, and taking flight from a lofty tower of his prison, cleared the breadth of the city, but was dashed to pieces on the plains beyond.[1] The legend of the fair Jewess of Segovia, protected in her perilous leap from a rock by Our Lady of Fuencisela, he tells in a tone of scepticism much more than a hundred and twenty years in advance of Diego de Colmenares, who recorded it with devout awe.[2] At Burgos, the perspiring faculties of the celebrated Crucifix impress him with no reverence, and he sneers at the artistic pretensions of Nicodemus[3] like a mere unbelieving Cumberland or citizen Bourgoing.

*The Journey of Ponz continued by I. Bosarte.*

Ponz's Journey being left incomplete, Isidoro Bosarte, a writer and antiquary of merit, who was one of his successors in the office of secre-

the image and engraved title by Pedro Angelo); fol. 13-15. It is worthy of note, that neither Talavera nor Villafañe (Milag. Imag. p. 270) attributes the image to St. Luke, whereas Ponz does, which shows that no story, whether secular or sacred, ever loses by telling.

[1] Ponz; tom. vii., p. 130. He takes this curious story; not only from the tradition of the country, but from Fr. Luis de la Cerda's Commentaries on Virgil, printed 1610, where it is told as a well-known fact, in illustration of the fable of Dædalus.

[2] Compare Ponz; tom. x., p. 242, with Colmenares; Historia de Segovia; p. 196.

[3] Ponz; tom. xii., p. 67.

tary to the academy of San Fernando, received the commands of Charles IV. to continue the work. In obedience to this order, Bosarte published in 1804, a work called a Journey to Segovia, Valladolid, and Burgos, and containing an excellent account of the artistic monuments of those cities.[1] But he unfortunately died in 1807, aged 60 years, at Madrid, and a second volume which he had prepared for the press, has not, as yet, been given to the world.[2]

*His Journey out of Spain.*

Perhaps the most agreeable passage in the writings of Ponz, is the preface to his Journey out of Spain, in which he reviews the works of various foreigners on that country, in a very agreeable manner, exposing and castigating the ignorance or mistakes of Clarke, Caimo, Langle,[3] and Swinburne, with considerable smartness, and giving honour where honour seems due to Cumberland, Twiss, and Dillon.[4] His own travels abroad are written with great candour and modesty, and with no exhibition of those national prejudices which he rebukes in others. In England he admires the country, and the country seats, and he is pleased to find at Wilton house an antique marble figure of Euterpe, which had got separated at Rome from eight sister Muses bought by Philip V., and placed in the palace of San Ildefonso.[5] Oxford,

1 Viage Artistico á varios pueblos de España; tom. i.; sm. 8vo., Madrid, 1804.

2 Distribucion de los premios, hecha por el acad. de S. Fernando; 1832; p. 57. (See *supra*, p. 1262.)

3 Page 1266, note 2.

4 Viage fuera de España; tom. i., Prologo, p. 1-42.

5 Id.; p. 315.

with its meadows and river, reminds him of Alcalá de Henares;[1] he admires the colleges and halls, but still prefers the Escorial library to the Bodleian;[2] and though he recognises the All-Souls' picture by Mengs, which he had seen in its unfinished state at Rome,[3] he permits the fine altar-piece of Magdalene chapel, now adjudged to Ribalta,[4] to be called a work of Guido, without reclaiming it for its native Valencia.[5] In London, he indulges in some rather clumsy jokes about the smoky aspect of St. Paul's;[6] he thinks some of its ornaments Churrigueresque; and he visits with merited censure the fees, exacted for permission to enter that temple of religion, which still disgrace the dignitaries of the Chapter.

*J. de Vergara.*

Josef de Vergara, the youngest of a family prolific of sculptors, was born at Valencia in 1726, and studied painting under Evaristo Muñoz. Besides drawing from the living model in the school of that artist, he was caused by his father to copy the elementary studies of Ribera, and he thus acquired considerable correctness and facility of style. Unwearied in seizing every occasion of improvement, he had nearly killed himself by over-exertion in painting copies or imitations of certain embellishments by Coypel, which adorned some carriages brought from Paris by the Marquess de la Mina, on his

1 Viage fuera de España; tom. i., p. 265.
2 Id.; p. 269.
3 Id.; p. 279.
4 Chap. vii., p. 500.
5 Viage fuera de España; p. 267.
6 Id.; tom. ii., p. 28.

return from an embassy to France. He practised all kinds of painting, fresco, distemper, and oils, and excelled in portraits, of which he painted many, of bishops and other ecclesiastical dignitaries. With his brother, Ignacio Vergara, a sculptor of reputation, he established, in 1753, a public academy under the name and patronage of Sta. Barbara, and their united zeal and activity is supposed to have mainly brought about the institution of the royal academy of San Carlos. Having sent a picture of Mentor warning Telemachus against the seductions of Calypso, to Madrid, it obtained his election as an academician of San Fernando, and a place, for itself, on the walls of that institution. Having been director of the academy of San Carlos for six years, he died at Valencia on the 9th of March, 1799. Few painters were more industrious or prolific, and his uninteresting works were to be found, often thickly sown, in almost every town on the eastern coast of Spain, from Carthagena to Teruel. The Cathedral of Valencia contains altar-pieces by him, representing St. Thomas of Villanueva, San Vicente Ferrer, San Luis, the martyrdoms of Sts. Erasmus, Martin, and Narcissus, and various other pictures. His last work was a Virgin of the Conception, painted for the library of the Franciscan convent. He left some manuscript notes on the lives of Valencian artists, to which Cean Bermudez acknowledges his obligations.

*F. Grifol.*

Francisco Grifol was a Valencian painter, who acquired his art by practising it after the fashion of the Feria at Seville.[1] In producing rough copies of the more popular holy images, and religious daubs for the country folks, he learned to paint landscapes, marine views, and fruit pieces, of considerable merit. Many of these were to be found in the galleries of the Marquess of Juva-real, and other Valencian collectors. In spite, however, of this success, Grifol died in 1766, in the public hospital of the city.

*J. Collado.*

Juan Collado was a native of Valencia and a disciple of Richarte. For the Jesuits' church in his native city, he painted in fresco the dome of the chapel of St. Francis Xavier, and its lateral altar-pieces in oil; for the parish church of Sta. Catalina, the sacramental niche in one of the chapels, and various works in other temples. He died in 1767, with some reputation as a writer of verses in the Valencian dialect.

*Fr. T. de Ubeda.*

Fray Tomas de Ubeda was a member of the short-lived academy of Sta. Barbara, and author of a picture of Judith, which he presented to that body, and reaped considerable fame from, in 1754.

*M. S. Maella.*

Mariano Salvador Maella was born at Valencia in 1739. He studied sculpture with Felipe de Castro at Madrid, and painting with one Gonzalez. Adopting the latter art as his profession

[1] Chap. xii., p. 829.

he attained the rank of painter-in-ordinary to the King, and also held the office of director-general of the academy of St. Ferdinand. Bayeu[1] and he were employed, in 1775, to replace the venerable frescos of Juan de Borgoña,[2] in the Cathedral cloister of Toledo, with some paltry common-place works of their own. Nine of his oil pictures are to be found in the royal gallery at Madrid, representing the Four Seasons, the Assumption of Our Lady, the Last Supper, and some marine views. But in conception and execution, they are striking only as evidences of the decline of art in the academy in which their author was director; and any little merit they may possess is a feeble reflection from the works of Mengs. Maella designed the paltry prints for the quarto edition of Quevedo,[3] and the common-place illustrations, finely engraved by M. Salvador Carmona, for the Infant Don Gabriel's Sallust.[4] He died in 1819.

*M. Sanchez.*

Manuel Sanchez was a priest, who enjoyed some reputation as a painter early in the eighteenth century at Murcia. In 1731 he painted a portrait of the venerable Posadas for the convent of Sto. Domingo in that city; and he executed the picture for the high altar in the oratory of San Felipe Neri, and other works for private houses.

1 Page 1259.

2 Chap. ii., p. 93.

3 Obras; 6 tom. 4to., Madrid, 1772.

4 Chap. xv., p. 1169, note 3.

*Engravers.*

*J. B. Ravanals.*

Juan Bautista Ravanals, born at Valencia in 1678, studied drawing under Evaristo Muñoz, and became an engraver of considerable reputation. In 1703 he engraved an equestrian portrait of Philip V., and a genealogical tree of that monarch's descent from Ferdinand and Isabella the Catholic; in 1705 a portrait of Father Gregorio Ridaura; and some time later a print of San Rodrigo, a second portrait of Philip V., and the plates for a mathematical work by Tosca. From a design by Francisco Plano,[1] he engraved, in 1723, Our Lady of the Pillar appearing to Santiago, for the frontispiece of Arnaz's Centre of Orthodoxy ;[2] and in 1743–4, and 1746, a title-page, a portrait of Archbishop Andres Mayoral, of Valencia, and several other plates, for a Latin commentary on the life and writings of St. Thomas Aquinas. His engravings, says Cean Bermudez, display more skill of execution than accuracy of drawing. He died at Valencia.

*V. Galceran.*

Vicente Galceran, born at Valencia in 1726, learned engraving with Ravanals and Rovira, and distinguished himself by executing a print of San Vicente Ferrer, when only eleven years old. He went to Madrid in 1750, and was soon after employed by the Chapter of Toledo to retouch certain plates which had been sent from

1 Chap. xiii., p. 1063.

2 Centro de la fe ortodoxâ, por Fray Francisco de Arnaz; Zaragoza, 1723.

Rome by Cardinal Puertocarrero. For a work on Natural History,[1] one on Horsemanship,[2] and other books, he engraved a number of plates, which gained his election as a member of the academy of St. Ferdinand in 1762. His are the royal and other portraits in Berni's chronological account of the titles of Castile,[3] which do little credit to his graver. Returning to Valencia after 1768, he engraved portraits of Bishop Cervera of Cadiz and the Count of Aranda, and a host of religious subjects, amongst which was a Virgin of the Conception by Joanes. He died at Valencia in 1788, leaving, it is said, no less than seven hundred plates, great and small.

*Sculptors.*
*C. Rodulfo.*

Corrado Rodulfo, a native of Germany, studied the art of sculpture first at home with his father, and afterwards at Paris and Rome. Seeking his fortune at Madrid, he became intimate with Raymundo Capuz,[4] by whose advice he repaired to Valencia. There he was employed to decorate the principal front of the Cathedral with statues, medallions, and other architectural and sculpture ornaments, which he executed with more spirit than taste. He was assisted in his labours by a fellow countryman, named Aliprandi. The Archduke Charles, on visiting Valencia, early in the War of the Succession, appointed Rodulfo his sculptor in ordinary, and

1 Chap. xv. p. 1247, note 1. 2 Escuela de Caballo.

3 Creacion, Antiguedad y Privilegios de los Titulos de Castilla que escribe el D. D. Joseph Berni y Catala; fol., Valencia. 1769.

4 Chap. xiv., p. 1085.

took him in his suite to Barcelona. By desire of the Austrian prince he modelled in wax two designs for fountains, to be erected at Valencia, which were, however, never executed. These two models, one, a Churrigueresque chaos of architecture and allegory, the other, a florid column crowned by a figure of Our Lady, existed in the time of Cean Bermudez in the academy of San Carlos at Valencia.

*A. Salvador.*

Antonio Salvador was born at Ontiniente in 1685, and studied sculpture, first with one Josef Artigues, at Xativa, and next at Valencia with Leonardo Capuz. Going afterwards to Rome he became a promising disciple of Rusconi, and, during a residence of fifteen years in that city, obtained sufficient distinction to be honoured with a gold cross by Prince Federigo Sforza, in 1716. At the entreaties of his brother, and his master Capuz, he returned to Valencia, and aided the latter in the execution of various royal effigies to adorn the Alameda of the city, and in various other works of sculpture for the chapel of Our Lady of Solitude. The sculptor, Rusconi, who had been very unwilling to part with him, afterwards invited him to return to Rome, promising to leave him his studio, models, books, and prints, at his death. He preferred, however, to marry and remain at home, and resided at Valencia, where he was known as Salvador the Roman, till his death in 1766. He was remarkable for his skill in carving crucifixes, and exe-

cuted many for the Valencian churches. Most of his works were undertaken for convents of Capuchins, an order for which he had a peculiar affection.

*F. Vergara, el mayor.*

Francisco Vergara, the elder, was born at Valencia, in 1681, and studied sculpture under Julio Capuz, and with still greater advantage, in the school of Rodolfo and Aliprandi, two Germans, at that time employed in executing certain external decorations of the Cathedral. Under their eye, he executed the figures of the cardinal virtues, and the portraits of Valencian Popes, probably by way of contrast, which enrich the cornice above the great portal. For the church of St. Augustine he carved the high-altar, and figures of St. Dominic and St. Catherine of Siena, for the church of Sto. Domingo, and many other works for convents; and he also executed a marble bust of Louis I., from a model by Capuz, for the Alameda of the city. He died at Valencia in 1753. His eldest son, Francisco, died at the age of seventeen, after displaying a remarkable genius for sculpture; but Ignacio and Josef, the second and third, became artists of reputation.

*F. Vergara, el menor.*

Francisco Vergara, the younger, so called to distinguish himself from his uncle, the artist above-mentioned, was born at Alcudia de Carlet, in 1713. His father, Manuel Vergara, a provincial carver, sent him at an early age to Valencia, to the house of his uncle, who caused him to learn drawing in the school of Evaristo

Muñoz, and afterwards instructed him in modelling. Vexed by the praises which were lavished on his cousin Ignacio, he afterwards went to Madrid, and studied in the provisional academy instituted under royal patronage. There having obtained a commission for two statues of San Francisco de Paula and San Antonio, for the church of San Ildefonso, he executed them so well that he was rewarded with a pension from the Crown, to enable him to pursue his studies at Rome.

*goes to Italy.*

Entering the school of Filippo Valle at Rome, he shortly gained a prize, and his election as a member at the academy of St. Luke. He was then employed by the chapter of Cuenca to execute statues of Faith, Hope, and Charity, and some bas-reliefs, in marble, for the new altar of St. Julian, then in course of construction, in that Cathedral, by the architect Ventura Rodriguez. It was finished in 1759, and is spoken of by Cean Bermudez, who loved the academical style, as one of the best works of modern sculpture in Spain. While it was in progress, the artist was elected, in 1757, a member of the academy of San Fernando at Madrid. He was afterwards chosen to execute, for St. Peter's, at Rome, a statue of San Pedro Alcantara, seventeen feet high, a work which was engraved and highly extolled; and for the Roman church of the priory of Malta, the marble sculpture of the tomb of Cardinal Puertocarrero. At the death

of Ferdinand VI., he furnished the wood and plaster figures to the funeral catafalque erected in the church of the Castilians, in honour of that sovereign and Queen Barbara. He himself died at Rome, at the age of 48, in 1761, never having found time to revisit his native land. Amongst the works which he executed for Spain, was a statue of St. Ignatius Loyola, modelled in clay, for the Jesuits' college at Azpeitia, and afterwards wrought in silver. Cean Bermudez praises his statues for their grand classical character, for the grace of their heads, and the breadth and freedom of their draperies.

*I. Vergara.*

Ignacio Vergara, son of Francisco Vergara the elder, was born at Valencia in 1715, and was instructed in modelling by his father, and in drawing by Evaristo Muñoz. Whilst still a boy, he executed a statue of Sta. Rita, upborne by angels, from which his friends conceived the highest hopes of his future eminence. He was an industrious student, and a most laborious artist, executing no work without having made at least two preparatory models. But he never attained to the skill of his cousin Francisco. He has left, however, many works at Valencia, where he enjoyed a high reputation. Amongst the most admired of these is the group of angels adoring the blessed name of Mary, in the principal front of the Cathedral. He also executed the medallion of St. Anthony the abbot, over the doors of the parish church of San Martin,

a statue of Charles III., and some figures of virtues, in the front of the Custom house, and a number of religious figures for altars in various churches of the city, and at Barcelona, Villareal, Yecla, and other towns. He and his younger brother the painter, Josef Vergara,[1] established an academy, which afterwards merged in the royal foundation of San Carlos, of which he was chosen, in 1773, director-general. But he had not held the office for the whole of the usual term of three years when he was seized with apoplexy, which ended in death on the 13th of April, 1776. He was buried with great pomp, and was carried by his disciples to his grave in the church of St. Agustin, where his early statue of Sta. Rita seems to have been placed.

*F. Zarcillo.*

Francisco Zarcillo y Alcaraz was the son of a Capuan sculptor, one Nicolas Zarcillo, by a Spanish mother, named Isabel Alcaraz. He was born at Murcia in 1707, and studied sculpture with his father, and drawing, with the painter-priest, Manuel Sanchez.[2] The former, dying in 1727, left him a mother and six brothers to maintain, a task to which he applied himself, with manly energy, and with deserved success. His first work of importance was a statue of Sta. Ines of Montepoliciano, a celebrated Italian prioress and worker of miracles in the thirteenth century,[3] which had been begun by his father for

[1] Page 1290. [2] Page 1293.

[3] Fr. Manuel Josef de Medrano; Vida de la admirable virgen Santa Ines de Montepoliciano, dulcissima esposa de Jesus, &c.; 4to., Madrid,

the Dominican friars of Murcia, and which was finished, in the opinion of the connoisseurs, with infinite advantage by the son. Family cares prevented him from making a journey to Rome, which he had ardently desired, and obliged him to be content with such means of improvement, as perseverance afforded at home. He was a great favourite in his native city, and found numerous patrons in the conventual societies of the diocese, especially after he had refused an invitation to Madrid, to hew the royal statues for the decoration of the new palace. His brothers, as they grew up, aided him in his labours; Josef becoming a carver of some skill, and Patricio, a priest, undertaking the department of colouring the figures and draperies, while his sister, Doña Ines, evinced no small taste and ability in modelling and drawing. On the death of their mother in 1744, Francisco married Doña Juana Taibilla y Vallejos, but without dissolving partnership with Josef, who, however, died at the premature age of thirty-two, in 1748. After this loss, he endeavoured to establish a public academy of art in his house, a scheme which was rendered abortive by the feuds and jealousies of his fellow-artists. His hopes of obtaining a regular supply of models being thus frustrated, he used to

*J. and P. Zarcillo.*

*Doña Ines Zarcillo.*

1728. The Blessed Virgin appeared to this holy Dominican nun, in answer to her prayer, and placed her Divine Babe in her arms, of which wonderful event there is a print in the above volume, p. 32.

invite to his house any poor travellers or sturdy beggars, who fell in his way, and whose persons were worthy of study, and so supply his own wants while he ministered to theirs. Thus he sedulously pursued his art, with constant love and unwearied diligence, executing, it is said, in the course of a life of seventy-four years, no less than seventeen hundred and ninety-two separate works. In these, besides the assistance of his own family, he had that of his disciples, Josef Lopez and Roque Lopez, of whom the latter inherited his models. He died in 1781, and received pompous burial in the Capuchin nunnery at Murcia. Cean Bermudez remarks, that had he lived in times of purer taste, and enjoyed greater advantages of instruction, he might have been one of the first sculptors of Spain.

*J. Lopez, R. Lopez.*

*Andalusia Painters. J. Garzon.*

Once more we must bestow a glance upon Andalusia, now, alas! fallen from her high artistic estate. Juan Garzon was a painter who enjoyed for a short time in his youth the instructions of Murillo, of whose style he became a tolerable imitator. The intimate friend of Meneses Osorio,[1] he was the associate, it is said, in many of his artistic labours; which is perhaps the cause why none of his own pictures have been preserved, at least none with any evidence of their authorship. He died at Seville in 1729.

*A. M. de Tobar.*

Alonso Miguel de Tobar was born at Higuera,

[1] Chap. xiv., p. 1103.

near Aracena in 1678. He was sent, in his boyhood, to Seville, to learn painting with one Juan Antonio Faxardo, a third-rate artist of the city. Finding that he derived little benefit from the instructions of that daubster, he had the good sense to choose a new master amongst the mighty dead. Murillo, sleeping beneath the aisles of Sta. Cruz, became the unconscious teacher of Tobar; and connoisseurs have frequently imagined that they could detect his inimitable touch in the works of his diligent disciple. He copied all Murillo's easel pictures that most struck his fancy, in Seville, sometimes with slight variations of his own. Two excellent specimens of his works of this kind may be seen in those fine altar-pieces in the church of San Isidoro at Seville, representing Our Lord the Good Shepherd and the young St. John Baptist, which are repetitions of the similar pictures by Murillo, in the possession of Baroness de Rothschild and in our National Gallery.[1] The same in general design, these copies have several variations in the details, as, for example, in the position of the sheep in the one, and in the luxuriant thistle which grows in the foreground of the other.

*Marries and becomes a Fam. of the Inquisition.*

Tobar's life seems to have been tolerably prosperous. He married a lady named Doña Teresa de Cabezas, the widow of a certain Don Pedro Ramos, and attained the dignity of Familiar of

1 Chap. xii., p. 912.

*Removes to Madrid.*

the Holy Office. In 1729, Philip V., being struck by the beauty of his works when he visited Seville, appointed him to succeed Ardemans, lately deceased, as his painter in ordinary. Removing with the court to Madrid, in 1734, he continued to practise his art with diligence and success in the capital, and died there in 1758. His last recorded act at Seville was, in conjunction with his wife, to make over certain property to the painter Domingo Martinez.

*Style.*

The old Toledan painter, Theotocopuli, preferred to paint bad pictures which should be known for his own, rather than good ones which might possibly be ascribed to Titian.[1] Tobar erred in the opposite extreme, for the curious felicity and fond care with which he caught and cherished the trick of Murillo's style, has proved hurtful to his own reputation. Like the rods, of the Egyptian sorcerers, swallowed up by the rod of the Hebrew lawgiver, his pencil and those of Meneses Osorio and Marques, have been merged, as it were, in the pencil of the mightier magician. It is probable that these artists produced amongst them more than one half of the works which pass current in Europe under the name of Murillo, whether in the galleries of royal collectors, like the Emperor of Russia, who grudge no price, or in the showrooms of experienced dealers, like Marshal Soult, who have spared no pains, to possess themselves of the

[1] Chap. v., p. 279.

most authentic specimens. Tobar is perhaps the artist whose counterfeits most rarely suffer detection. In colouring he imitates Murillo closely and happily; he selects faces of the same expression, and draperies of the same shades; and in his more elaborate efforts he falls short of his model in little except his inimitable roundness of forms and absence of outline.

*Works.*

The picture in the chapel of Our Lady of Consolation in the Cathedral of Seville, is generally esteemed his master-piece, and certainly is a composition of great merit. It represents the Virgin, in blue and white drapery, with the Infant Saviour in her lap, and adored by three saints; and it bears the painter's signature, "*Dⁿ. Alonso* "*Miguel Tobar, ffamiliar del Sº. Officio ffeᵗ. aº.* "1720." His Divine Shepherdess, in the Queen of Spain's gallery,[1] is still more pleasing. It represents Our Lady, in a pastoral dress, seated beneath a tree and feeding lambs on roses. The head of the Blessed Virgin, covered with dark-blue drapery, and with the "loose train of her "amber-dropping hair,"[2] in conception is worthy of Alonso Cano; and the details of the picture, the spreading tree, the hovering cherubs, and the rose-fed lambs, and the distant landscape, in which is seen a strayed sheep delivered by an angel from the jaws of a dragon, are finished with elaborate care. This graceful religious fancy was first put forward, says Cean Bermudez,

*"La divina Pastora," and its origin.*

1 Catalogo, No. 226.

2 Comus.

early in the eighteenth century by Fray Isidoro, a Capuchin of Seville. Our Lord, in likening himself to a vine, had compared the Eternal Father to a husbandman.[1] Hence, perhaps, the idea of representing the Virgin Mother of him who described himself as the good shepherd,[2] in the guise of a shepherdess. But whatever its origin, the conceit became very popular, and under the especial patronage of the Franciscan order, spread over all Spain, and bade fair to supplant the Immaculate Conception itself in the affections of the faithful.

*B. German Llorente.*

Bernardo German Llorente was born at Seville in 1685. Being the son of the painter of the Feria, he learned somewhat of the rudiments of art from his father, and afterwards from Cristobal Lopez, an artist of the same humble grade. He speedily excelled his teachers, and would have been popular as a painter, but from his melancholy temperament and retiring habits as a man. When the court came to Seville, he pourtrayed the Infant Don Philip so agreeably that Queen Isabella presented him with a set of Audran's engravings from Le Brun's Battles of Alexander, which she had just received from Paris. He refused the place of painter to the King, not choosing to follow the court. The academy of St. Ferdinand, however, hearing of his fame in Andalusia, elected him an honorary academician. From his fondness for depicting the Blessed

[1] St. John, ch. xv., v. 1. [2] Id., ch. x., v. 11.

Virgin in her new character of Divine Shepherdess, he was called the painter of Shepherdesses, *pintor de las Pastoras*, as Murillo had been called painter of the Conception. His delineations of this graceful subject were so pleasing, that Cean Bermudez asserts that at Seville they were not only highly popular, but sometimes were bought and sold as works of Murillo. One of the best specimens of his pastoral Virgins adorned the chapel of St. John Nepomuk, in the collegiate church of San Ildefonso. The Franciscans and the shod Friars of Mercy at Seville possessed various of his pictures. His later works were much spoiled by his practice of darkening them with *espalto*, "mummy "colour," a kind of brown varnish, which sometimes made the subject utterly unintelligible. He died at Seville in 1757.

*D. Martinez.*

Domingo Martinez was born at Seville near the close of the seventeenth century, and learned painting with one Juan Antonio, an obscure daubster of the Feria. Soon surpassing his instructor, his skill and his agreeable manners made him one of the popular artists of the city. When the court came to Seville in 1729, his house was the constant resort of the tasteful grandees and the foreign artists attached to the royal household. Amongst the latter, Ranc, the French painter in ordinary,[1] conceived so great a regard for him, that he wished to procure for

[1] Chap. xv., p. 1179.

him the same appointment which he himself held. Martinez, however, declined his good offices, preferring to live in his native city amongst tried friends, than to seek greater fortunes in an unknown field. The choice seems to have been judicious, for he died rich and honoured, on the 29th of December, 1750. Many of the churches of Seville possess specimens of his pencil, and amongst them Cean Bermudez awards the palm to the pictures which clothe the walls of the chapel of Our Lady de la Antigua, in the Cathedral. Although he enjoyed a high reputation in his own day, and had his school always full of scholars, his claims to artistic eminence are very slender. His drawing was faulty, his colouring not pleasing, and his powers of invention so feeble, that he was obliged to borrow most of his ideas from prints. The greater part of his fame, therefore, arose from his courteous manners and well-stored portfolios.

*F. Perez de Pineda.*

Francisco Perez de Pineda was the son and scholar of an artist of the same name, who had studied under Murillo. At his father's death he went for a while to the school of Lúcas de Valdés, and he died at Seville in 1732. His pictures were no better, says Cean Bermudez, than the absurd doggerel verse in which he wrote and published the life of the venerable Fernando de Contreras.

*F. Preciado de la Vega.*

Francisco Preciado de la Vega was born, according to the general belief, at Seville, but

according to his own account, in the parish of Sta. Cruz, at Ecija. His parents, however, seem to have resided at Seville, and his youth was passed in that city, where he went through the usual course of study required of candidates for holy honours, and also learned painting in the school of Domingo Martinez. Vieira, the Portuguese artist,[1] becoming acquainted with him in 1733, and thinking well of his productions, urged him to visit Rome, for the purpose of further improvement. Having received the first tonsure, therefore, he set out for Italy with the sculptor Felipe de Castro,[2] in hopes of at once enlarging his knowledge of art, and pushing his fortune in the Church. At Rome he entered the school of Sebastian Conca, and obtained in 1739 the first prize for painting in the academy of St. Luke. The year following, Philip V. rewarded his industry and success, by granting him an annual pension of 500 ducats. He displayed his gratitude for this bounty by sending various works, in proof of his continued application, to Madrid, and by writing many memorials to the minister, in favour of the establishment of an academy. When, in accordance with his desires, the academy of San Fernando was instituted, it rewarded his importunities for its creation by electing him an academician in 1753, and, in 1758, appointing him director of its pensioned students residing at Rome, with a yearly salary of 600 ducats.

*goes to Italy.*

1 Chap. xv., p. 1184. 2 Id., p. 1184.

*Settles at Rome.*

Having relinquished his views towards ecclesiastical preferment, he married, in 1750, Catalina Querubini, a lady whose skill in miniature-painting obtained for her a pension from the King of Spain, and the honorary title of academician of St. Ferdinand. The rest of his life was passed at Rome, where, dying on the 10th of July, 1789, he was buried in the church of Sta. Susanna, beneath a monument erected at the expense of Don Antonio Despuig, auditor of the court of Rota. Esteemed amongst the Roman artists and men of letters, he was a leading member of the academy of St. Luke, of which he was thrice secretary and twice president, and he sate amongst the Arcadians by the name of the Theban Parrhasius. He was likewise a member of the Clementine academy at Bologna, and that of San Carlos at Valencia, and painter in ordinary to the King of Spain. An author as well as a painter, he wrote a book of artistic precepts and criticisms, entitled the Pictorial Arcadia,[1] of which Cean Bermudez remarks that it displayed considerable erudition as well as practical knowledge. He did not, however, paint in the style which he inculcated; his pictures having no force or grandeur, and little beyond something agreeable in the colouring to recommend them. In Spain his works are not common. Cuenca possessed what was considered one of his most successful efforts,

[1] Parrasio Tebano, Arcadia Pictórica en sueño; 4to., Madrid, 1789.

a large picture of the Holy Trinity, placed on the high altar of the oratory of San Felipe Neri; the sacristy of the chalices in Seville Cathedral had a composition representing the good Fernando de Contreras,[1] surrounded by young captives; and the academy of St. Ferdinand, several pictures on allegorical and scriptural subjects.

*J. de Espinal.*

Juan de Espinal was a native of Seville and son of a certain Gregorio Espinal, a painter to whom practice in the Feria had given some dexterity in the use of the brush, and who taught him the rudiments of his art. He afterwards passed into the school of Domingo Martinez, who, being pleased with his ability, gave him his eldest daughter, Maria Juana, in marriage, and left him heir to his studio, with its furniture of drawings, casts, and prints. For the Jerony-mite friars of Buenavista, he painted various passages in the life of the holy doctor, their patron saint; for the archiepiscopal palace, a number of pictures in the staircase; for the collegiate church of San Salvador, the frescos in the dome of the principal chapel; and besides these, he executed many works for churches and private houses. His style, says Cean Bermudez, had considerable force, and if he had enjoyed greater advantages in early life, he might have been a distinguished painter. For some time he held the post of director of an academy of drawing established at Seville by various amateurs, of

[1] Chap. vi., p. 309.

which Cean Bermudez was a supporter and a scholar, and he enjoyed a salary out of an annual allowance granted to the society by Charles III. In his declining years, being called to Madrid by Cardinal Delgado, Patriarch of the Indies, he had an opportunity of visiting the galleries of the new palace, Buenretiro, and the Escorial. The glories of painting, which there burst on his view, awakened in his mind a strong sense of the worthlessness of his own productions, and sent him back to Seville, dissatisfied with his past life and labours. He died soon after his return, on the 8th of December, 1783.

*P. Tortolero.*

Pedro Tortolero was born early in the eighteenth century, at Seville, where he studied painting with small advantage in the school of Domingo Martinez. The least faulty of his pictures, says Cean Bermudez, were one, representing San Gregorio, in the church of San Isidoro, and two others, in the church of San Nicolas. He likewise practised the art of engraving, but his prints, like his pictures, are coarsely executed, and defective in the drawing. Amongst the more important efforts of his graver, are those large folding plates of the entry of Philip V. into Seville, and the translation of the remains of St. Ferdinand to their new urn, in 1729, which may be found in Lorenzo de Zuñiga's continuation of the Annals of Seville.[1] He like-

[1] Annales eclesiasticos y seglares de la m. n. i. m. l. ciudad de Sevilla; fol. 1748, pp. 60, 122.

wise executed a bad print of Sto. Domingo de Guzman, a paltry portrait of Fray Juan Prieto, and other worthless works. He died, in 1766, of an accident, which befel him whilst painting the tasteless decoration of the Sagrario of the church of Sta. Catalina.

*B. Rodriguez Blanes.*

Benito Rodriguez Blanes was a pious and exemplary curate at Granada, first in the parish of Our Lady of Anguishes, and next, in that of S. Justo y Pastor. He beguiled his leisure hours with the pencil, and was a careful and tolerably successful imitator of the style of Alonso Cano. A picture of the Blessed Virgin, in the staircase of the archiepiscopal palace, another in the church of Sta. Magdalena, and some pictures in the first of his own parochial churches, were amongst his best works. Many other agreeable specimens of his skill adorned the houses of his friends. Dying in 1737, he was buried in the church of San Justo.

*A. Fernandez de Castro.*

Antonio Fernandez de Castro was a canon of Cordoba, who painted two pictures, representing St. Ferdinand and the Virgin of the Immaculate Conception, for the chapter-room of his Mosque-Cathedral. At his death, in 1739, his brethren of the chapter summed up his names, virtues, talents, and last wish, in the following epitaph:—

HIC JACET D. ANTONIUS FERNANDEZ DE CASTRO VILLA-VICENCIO CABRERA Y GOMEZ, HVJVS ALMÆ CATHEDRALIS ECCLESIÆ PORCIONARIVS; IN ARTE PINGENDI STVDIOSSISSIMVS, IN COLORVM COMPOSITIONE SINGVLARIS; DVLCI PENICILLO PLVRES SANCTORVM IMAGINES DEPINXIT,

INTER QVAS HANC SANCTI ARCHANGELI RAPHAELIS, AD CVJVS PEDES SEPELIRI VOLVIT DIE XXII. APRILIS, ANNI DOMINI MDCXXXIX.

*Sculptors.*

*J. Montesdoca.*

Josef Montesdoca was born at Seville in 1668, and studied sculpture with Pedro Roldan. Cean Bermudez calls him the last good sculptor of Seville. He seems also to have been the last who sought for inspiration in the exercises of religion, and prepared himself for his greater efforts by prayers and fasting. His best work was a group representing Our Lord dead in the arms of his mother, and attended by St. John and St. Mary Magdalene. It was placed in a chapel adjoining the church of San Marcos, and was a favourite feature in the processions on festivals. For the church of San Salvador, he carved St. Anne teaching the Virgin to read, and a figure of the latter for the shod friars of Mercy. An excellent statue by him, representing Our Lady of Sorrow, perished, in 1795, by fire in the parish church of Aracena. He died at Seville in 1748.

*G. Barbás.*

Geronimo Barbás was a sculptor and architect of Cadiz, who was employed by the Chapter of Seville to design and erect the high-altar of the Cathedral Sagrario. It was finished in 1709, at the cost of 1,227,390 reals vellon. The size, says Cean Bermudez, was enormous, and the design and ornaments were incomprehensible. Unbridled bad taste ran riot at the expense of the Chapter, and indeed of all the churches of

Seville, for this altar became for an age the model of the city and province, as the *Transparente* of Toledo[1] was, beyond the Sierra Morena. It has happily been replaced by a fine reredos from the chapel of the Biscayans of the Franciscan convent.[2]

*P. Duque Cornejo.*

Pedro Duque Cornejo was born at Seville in 1677, and studied sculpture in the school of Pedro Roldan. In 1706 he had already attained so much reputation, that in the contract entered into by the Chapter with Geromino Barbás for the construction of the high-alter of the Sagrario, it was stipulated that he should execute the statues, medallions, and cherubs, with which it was to be adorned. So also in 1724, when Luis de Vilches contracted to erect the two organs of the Cathedral, it was a condition that the carving, with which the exteriors were to be encrusted, should be the workmanship of Cornejo. The year following, the Carthusians of Paular invited him to undertake the sculpture required for their Sagrario, and for that purpose he repaired to the monastery. Board and lodgings were found him, for himself and four or more assistants, and likewise wood, nails, colour, and all other materials; and he was besides paid a fixed price for each portion of the work; and for each of twelve large sacristy statues thirty doubloons. These labours were accomplished, and he had returned to Seville in 1729, when the court fixed its resi-

1 Chap. xv., p. 1239. 2 Hand-book; p. 251.

dence in that city. He was then appointed sculptor in ordinary to Queen Isabella; and afterwards followed in her train to Madrid, and pursued his profession in that city. Being disappointed in his hopes of promotion to the service of Philip V., by the death of that monarch, he returned to Seville; and from thence he paid a visit to Granada, to execute some statues for the church of Our Lady of Anguishes. The Chapter of Cordoba next called him in, to design new choir-seats, and the pulpits for the mosque-Cathedral, which he carved in mahogany, with more richness of ornament and display of manual skill, than correctness of taste. Soon after he had completed the work, he died at Cordoba, and was honoured by the Chapter with a sumptuous funeral, and a tomb, between the site of his own carvings and the high-altar, on which was graven the following epitaph:—

*Epitaph.*

AQUÍ YACE D. PEDRO DUQUE CORNEJO, ESTATUARIO DE CÁMARA DE LA REYNA NUESTRA SEÑORA; VARON DE SINGULAR BONDAD Y SENCILLEZ; CÉLEBRE PROFESSOR DE LA ARQUITECTURA, PINTURA, Y ESCULTURA. HIZO LA SILLERÍA DEL CORO DE ESTA SANTA IGLESIA, QUE CONCLUYÓ CON SU VIDA AÑO DE 1757 Á LOS OCHENTA DE SU EDAD. REQUIESCAT IN PACE.

*Works.*

The architectural works alluded to by the complimentary canons were, says Cean Bermudez, the tasteless altars which he had frequently erected, and the works of painting, some fresco adornments representing statues and columns, on the ceiling of the great staircase at the Jeronymite

convent of Buenavista, and certain wretched oil-pictures of San Bruno and other worthies of his order, in some of the cells of the Chartreuse, at Seville. Of these the frescos were the least bad. To evince his skill in all the arts of design, he engraved a print of Sto. Domingo de Silos,[1] adored by Sto. Domingo de Guzman and other devotees. His drawings, neatly executed with the pen, and chiefly as patterns for silversmiths, were formerly common at Seville. In his own more especial province of sculpture he proved himself an able handicraftsman, but an indifferent artist. In the Cathedral of Seville, the florid ornaments of the organs, and of the huge plate chests in the sacristy, are executed with remarkable effect; but the marble sculpture of the altar of our Lady de la Antigua, and the colossal saints and angels of that of the Sagrario, are common-place in design and ignoble in character, and evidently of quite another family from the fine works of Martinez Montañes and Roldan. The mediocrity of his productions is, in some measure perhaps, accounted for by their multitude, for there is scarcely a church in Seville but possesses some specimen of his chisel, and his are a large proportion of the *Pasos* or saintly effigies still carried in procession through the streets, on the high festivals of the church.

*A. Perea.*

Agustin Perea was a scholar of Pedro Roldan, but very inferior to that master. His most cre-

[1] Chap. xv., p. 1222.

ditable performance seems to have been the series of saintly virgins, angels, and cherubs, which adorned the richly carved mahogany choir-stalls, in the Carthusian church of Sta. Maria de las Cuevas. In the design of this choir regard seems to have been had to some of the fine plateresque models of better days. The Chartreuse being now a pottery, that sumptuous woodwork has been removed.[1] Perea was assisted in the work by his son Miguel, and they were paid for each saint 390 reals, for each virgin 175, for each angel 90, while the cherubs, being smaller, were furnished at $7\frac{1}{2}$ per head.

*M. Roldan.*

Marcelino Roldan was born at Seville in 1696, and was nephew of the sculptor Pedro Roldan. Too young to benefit by the instructions of that able master, he studied sculpture under Pedro Duque Cornejo with moderate advantage. For various churches at Seville, he carved figures of angels, which it then began to be the custom to attach to various parts of the walls, with lamps in their hands. The Chapter of Jaen, solely from regard to the name of his uncle, invited him to work for the Cathedral of that city, and he accordingly executed three bas-reliefs which were placed over

[1] When I was last at Seville, in 1845, preparations were making for its removal, which was to be effected with care, and a view to its sale. Goya himself, monk-hater as he was, would have felt some remorse, had he lived to see the utter desolation, begun by Soult (Hand-book, p. 283), of this once-proud convent, standing dismantled amongst its celebrated orange-gardens, the convent where good Mañara would not be tempted with Carthusian chocolate (chap. xii., p. 855, note), where Zurbaran painted, where Navagiero forgot his Italian pride in hearty admiration of its glories, and where the dust of Columbus for awhile reposed; (chap. xi., p. 770.)

one of the doors, and showed how the family skill had degenerated. He died at Seville in 1776, and was buried in the church of San Marcos.

*J. de Hinestrosa.*

Juan de Hinestrosa was a sculptor who flourished at Seville about 1730. He acquired great reputation in a humble walk of art, by carving various animals in wood, or modelling them in clay, and then painting them in the proper colours of life, as Cano and Roldan did their more ambitious statuary. Lúcas de Valdés had given him some instructions in painting, of which he found the benefit in these works. That he might always have a supply of models at hand, his house was a menagerie of rabbits, lambs, partridges, doves, and other pet birds and beasts. And such was his success in making their portraits, that Cean Bermudez vouches to having seen a partridge of his manufacture pecked at by a living bird of the same feather, a revival and confirmation of the old classical story.[1] His works were at one time common at Seville, and many of them were purchased by foreigners. Occasionally they found their way into churches. Thus in the church of San Diego there are, or were, two altars, in one of which San Ignatius Loyola was represented, in sculpture, in the cave of Manresa, and the other contained St. Francis Xavier in a similar retreat; and in both cases the rocks which overshadowed these holy men, were also a refuge for the conies and other appropriate

[1] Chap. vii., p. 474.

animals furnished by Hinestrosa, to whom, moreover, was attributed the figure of the apostle of Japan. The grotto of St. Jerome in the collegiate church of San Francisco de Paula, was likewise garnished in a similar manner. In spite of his skill, he died at Seville in 1765, very poor. To two of his daughters, Doña Columba and Doña Bibiana, he had taught his art, and they maintained themselves by practising it, but in a very inferior style to their parent. A third sister, whose name has not survived, used to colour the animals which they modelled.

*C. Acosta.*

Cayetano Acosta was born in Portugal in 1710. Having picked up, how or where is unknown, some rudiments of sculpture, he settled at Seville; and, imitating the style of Barbás and Cornejo, exceeded them in extravagance of absurdity. One of his largest and worst works was the high-altar of the collegiate church of San Salvador, in which he violated every rule of architecture, while he cumbered it with colossal figures intended to represent the Transfiguration. According to the unfortunate fashion of the day, a simpler and better structure was removed in order that the church might be narrowed and darkened by this unsightly mass of timber. The barefooted friars of Mercy even allowed him to replace three fine figures carved by Montañes, with others of his own manufacture; and Cean Bermudez asserts that the precious creations of Alonso Cano himself were sometimes torn from

their shrines to make way for the paltry woodwork of this sacrilegious Portuguese. He died in 1780, leaving a son and nephew, likewise carvers, and no better than himself.

*Fr. J. M. Vasquez.*

Fray Josef Manuel Vasquez was born at Granada in 1697, and became a lay brother of the Chartreuse of that city. He was a carver of some skill, as may be seen by the doors of the choir, and the presses and woodwork of the sacristy of that noble monastery, in which he died, with a high character for piety, in 1765.

*M. Verdiguier and B. Graveton.*

Michael Verdiguier and Baltasar Graveton were Frenchmen who practised sculpture at Cordoba with small advantage to the taste or beauty of that city, about the middle of last century. By order of Bishop Martin de Barcia, they concocted between them the monstrous monument to the Archangel Rafael and the saints of Cordoba, known as *El Triunfo*, "the "triumph of Churrigueresque absurdity."[1] This confused mass of fine marble spoiled, disfigures a small square behind the venerable mosque-Cathedral. The figure of "the affable archangel" which crowns the pile, and those of St. Asisclo, Sta. Victoria, and Sta. Barbara below, were miswrought by the chisel of Verdiguier. He likewise executed a statue of Sta. Ines for the Cathedral, and various pieces of bad sculpture for other churches. At the Cathedral of Jaen, likewise, the Sagrario is crowned with eleven cum-

[1] Hand-book, p. 298.

brous figures by him, and has ten angels within, of his workmanship. Both he and Graveton were elected members of the academy of St. Ferdinand at Madrid, in 1780.

*J. A. Cean Bermudez.*

These Annals of the Artists of Spain cannot be more fitly closed than with a notice of the able and indefatigable historian of Spanish art, to whose rich harvest of valuable materials I have ventured to add the fruit of my own humble gleanings. Juan Agustin Cean Bermudez was born, in 1749, at Gijon, a sea-port of Asturias; and, till the age of sixteen, he received his education at the Jesuits' College of the town. His parents being townsfolk and friends of the family of Jovellanos, he early obtained the notice of the patriot statesman of that name. On the appointment of that remarkable man, who was five years his senior, to a collegiate dignity at Alcalá de Henares, he accompanied him thither, and prosecuted his studies for two years in that university. He afterwards spent a year at Seville, and then repaired to Madrid to seek his fortune. When Jovellanos was appointed criminal judge of the royal court at Seville, he again accompanied his friend to the seat of his jurisdiction, and witnessed his success in combating the prejudice in favour of wigs, and in winning the hearts of the bar and the public:[1] It was in the city of Roelas, Herrera, and Murillo, that he acquired that love of art to which he

[1] Memorias de Jovellanos; p. 13.

owes his reputation. Devoting himself with great ardour to the study of architecture, drawing, and anatomy, under Juan de Espinal,[1] he took an active part in establishing there, in 1769, a public academy, which was afterwards endowed by Charles III. By the advice of Jovellanos, whom he appears to have embued with his own tastes, he returned to Madrid, to place himself in the school of Mengs, and during the few months which preceded that master's final return to Rome, was his diligent and admiring pupil. He did not, however, pursue painting as a profession, for Jovellanos, exerting his influence in his behalf, obtained for him a situation in the bank of San Carlos. In this less congenial, but more certain and profitable, calling he continued for some years, enjoying the society of his friend and patron, for whose house, in the Calle de Juanelo, he amused his leisure by making purchases of pictures.[2]

*Official advancement.*

In 1790 he was sent by the Government to arrange the papers in the office of Indian affairs at Seville. This task engaged his attention for seven years; but it not only afforded him opportunities for pursuing his favourite studies, but also enabled him to display such high talents for business, that Jovellanos, when made Minister of Grace and Justice, promoted him, in 1797, to the post of Secretary in that department for the affairs of the Indian colonies. This im-

1 Page 1308.

2 Memorias de Jovellanos; p. 36.

portant office he held until the exile of Jovellanos, when he in some degree shared his disgrace, and was sent back to his former labours at Seville. In 1800 he completed his first literary undertaking, the Dictionary of the Fine Arts in Spain, a work of great labour and many years. It was printed at the expense of the royal academy of San Fernando, and published, according to one of their most important privileges, without having been previously submitted to the public censors of the press.[1] In 1804 appeared his accurate and lucid descriptions of the Cathedral and the Hospital de la Sangre, at Seville, and two years afterwards his Letter on the Sevillian school of Painting, which contains an enlarged and amended account of the life of Murillo. During the gloomy years which preceded the War of Independence, he pursued his peaceful labours in the Indian archives at Seville. Ferdinand VII., on ascending the throne in 1808, reinstated him in his office in the department of Grace and Justice; and, finally, after the complete restoration of the Bourbons, he retired from the public service with a pension. In 1814 he gave to the world an interesting life of Jovellanos, written with affectionate zeal for his friend's memory, though with that guarded reserve which his position and the jealousy of the government rendered prudent and necessary. Thirteen years later, in 1827, he published a

*Literary works.*

[1] Estatutos de la Real Acad. de S. Fernando; no. xxxiv., p. 95.

translation of Francesco de Milizia's Italian book, entitled The Art of seeing works of Art,[1] which he had meditated thirty years before at Seville, soon after the appearance of the second edition of the original. His last work was the Notices of the Architects of Spain, an undertaking begun and brought down to 1734 by Don Eugenio Llaguno. The editor becoming possessed of the manuscript at the author's death, he furnished a continuation to 1825, and enriched it throughout with so many notes, that he may justly claim the lion's share of the credit due to a very valuable contribution to the history of art. His literary labours were interrupted in September 1827 by a stroke of apoplexy, and he died on the 3rd of December, 1829. Besides his published writings he left behind him in manuscript an excellent summary of the Roman antiquities of Spain, which were given to the world in 1832, a general history of painting, a catalogue of his curious collection of engravings, a discourse on the name, nature, and reign of Churrigueresque architecture, and a number of essays on artistic subjects.[2]

1 Arte de vedere sulle Belle Arte del disegno, secondo i principii di Sulzer e di Mengs ; Venezia, 1781, et Roma, 1792.

2 The above imperfect sketch is taken from the Foreign Quarterly Review; vol. ii., p. 272, No. xiii., Jan. 1831 ; and from the notice of him in the Distribucion de los premios concedidos, por la acad. de S. Fernando; 1832 ; pp. 54—57.

The principal works of Cean Bermudez are these :

Diccionario historico de las mas illustres professores de las bellas artes en España ; 6 tom., sm. 8vo., Madrid, 1800.

*Obligation of this work to Cean Bermudez.*

To the labours of Cean Bermudez, these Annals are so deeply indebted, that, instead of acknowledging the obligation with that minute accuracy, which I have endeavoured to observe towards my other literary creditors, I have preferred to inform the reader, once for all, that every fact for which other evidence is not offered, must be understood to be advanced, either upon his authority, or at my own personal risk.

*Diccionario des las Bellas Artes.*

His admirable Dictionary of the professors of the fine arts in Spain is a model-work of its class, and, so far as my reading permits me to judge, is superior to any book of the same kind within the compass of European literature. "In plan,

Descripcion artistica de la Cathedral de Sevilla; sm. 8vo., Sev. 1804, to which he added an Appendix, 1805, pp. xlvii.

Descripcion artistica de la Hospital de la Sangre de Sevilla; sm. 8vo., Valencia, 1804.

Carta de D. J. A. Cean Bermudez a un amigo suyo sobre el estilo y gusto en la pintura de la escuela Sevillana y sobre el grado de perfeccion a que la elevó B. Estevan Murillo cuya vida se inserta y se describen sus obras en Sevilla; sm. 8vo., Cadiz, 1806.

Memorias para la vida del excmo. Señor D. Gaspar Melchor de Jovellanos, y noticias analiticas de sus obras; 8vo. Madrid, 1814.

Seis Dialogos sobre el origen, formas y progresos de la escultura entre los antiguos, del estado de perfeccion á que la elevaron los Griegos de su decadencia en el imperio de los Romanos. I have never seen this book, but he mentions it amongst his printed works in his preface to Arte de Ver, p. xii.

Dialogo sobre el arte de la Pintura; sm. 8vo., Sevilla, 1819. Anonymous; see chap. xii., p. 826, note 2.

Arte de Ver, escrito en Italiano, por F. de Milizia y trad. al Castellano, por D. J. A. Cean Bermudez; 8vo, Madrid, 1827.

Noticias de los Arquitectos de España desde sus restauracion; por el excmo. Señor D. Eugenio Llaguno y Amirola, ilustradas y acrecentadas

" execution, and language," says a Spanish critic, " it evinces the most careful polish, and that " minute and laborious observation which a " work of this kind requires."[1] The notice of each artist is followed by a catalogue of his works, existing when the author wrote, and ranged under the names of the churches or the convents where they were to be found. While facility of reference is secured by the adoption of the alphabetical order, the advantages of other possible arrangements of the matter are gained by chronological and topographical tables of the artists and their works. The diligent author has found his materials not only in the published writings of his predecessors, but in Cathedral archives, conventual records, and parish registers, in the

con notas adiciones y documentos por D. J. A. Cean Bermudez; 4 tom. 8vo., Madrid, 1829.

Sumario de las antiguedades Romanas que hay en España, en especial las pertenecientes a las bellas artes; fol., Madrid, 1832.

He also wrote the first forty-six descriptions, and notices of painters, which form the letter-press to the Coleccion lithographica de cuadros del Rey de España el Señor Don Fernando VII.; lithographida bajo lo direccion de D. Jose de Madrazo, Pintor de Camara de S. M. Director de la Academia, &c.; 3 tom. fol., Madrid, 1826; the account of the artists of Arragon, extracted by Miñano from his large manuscript (see page 1272), an Analisis de un bajo-relieve atribuido á Torrigiano, and the Vida de Juan de Herrera, a work undertaken at the request of the Royal Academy of History, (see Mem. de Jovellanos, p. 325), but, so far as I can discover, not yet included in its Memoirs. By the desire of the academy of San Fernando, he drew up, in 1824, a catalogue of their pictures and works of sculpture, which the directors, however, have not seen fit to print.

1 Don B. J. Gallardo, in the Cartas Españolas; July 12, 1832; p. 39.

manuscript journals and notes of defunct artists, and in many a hole and corner where little could be expected to reward his unwearied researches. The Letter on the Sevillian school of painting, with its life of Murillo, the descriptions of the Cathedral and Hospital de la Saugre, at Seville, may be considered as postscripts to the dictionary, and ought always to be found on the same shelf with that work.

*Style.*

His style is clear and simple, sensible and concise. Although a countryman of Pacheco and Palomino, he was addicted neither to drown a common-place idea in a flood of words, nor to discover the bird of Apollo in every meaner fowl of a similar shape that cackled in Castile. His one defect, venial in itself, and, considering the age in which he lived, perhaps unavoidable, is, that he entertains an undue respect for the artists of his own time, and their immediate predecessors, the pompous and unprofitable academicians of St. Ferdinand. He does not assert, nor does he hint, that Velasquez painted better portraits or histories than Titian, or that the landscapes of Iriarte excel the landscapes of Claude. But he would lead his readers to suppose, what is hardly less false, that Castro was as good a sculptor as Martinez Montañes, and that Bayeu could have held his ground with Pereda or Carreño, or any of the leading Castilian painters of the second order in the seventeenth century. This slight blemish, however, while it

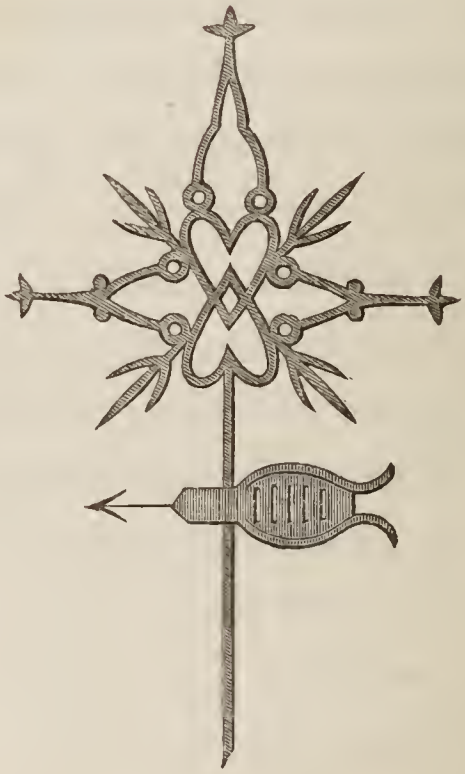
argues a generous feeling towards his contemporaries, is confined to his notices of a race of artists so little important in themselves, that it hardly deserves observation.

*Cean Bermudez and the French marauders.*

If his labours were brought to maturity just in time to stimulate and guide the rapacity of Soult and Sebastiani, and their brother speculators in pictures,[1] his book is invaluable as an authentic record, enabling the historian at once to track the course of their rapine, and to ascertain the value of their plunder. The ignorance of these men being equal to their avarice, but for this timely Dictionary, the history of their acquisitions would have been utterly lost, and the affiliation of Spanish pictures on this side the Pyrenees would have been even more erroneous and arbitrary than it now is. They have probably realised a large pecuniary profit, out of the increased value accruing to their stolen wares from the notice of Cean Bermudez, but it is gained by means which also perpetuate the best evidence of their infamy. After the War of Independence, and still more after the dissolution of the convents, the work, in its present complete form, would have been impossible. On the whole, then, it may be considered that Cean Bermudez, like most of the good workmen of the world, appeared to fulfil his appointed task at the very time when the interest of art and literature especially demanded

[1] Chap. v., p. 229.

its performance. The labours of many writers, in that remarkable age, were better calculated to captivate the imagination, were, perhaps, directed to nobler ends, were, certainly, graced with richer rewards; but few demanded more industry and zeal, and none were more ably and faithfully accomplished.



# ADDITIONS & CORRECTIONS.

## CHAP. I.—INTRODUCTION.

[Page 13, line 8, add]

*Pictorial improprieties punished.*

To treat a sacred subject in an indecorous or unorthodox manner was an offence held to merit personal punishment. Pacheco tells us that he knew a painter at Cordoba, imprisoned for introducing into a picture of the Crucifixion, the Blessed Virgin in an embroidered petticoat and fardingale, and St John in trunk hose; and he styles the incarceration, "a justly deserved chas-" tisement."[1]

[1] Pacheco; Arte de la Pintura; p. 456.

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[Page 14, note 2, line 1, after "Custine," add 4 tom., 12mo. Bruxelles, 1838, tom. i., p. 224.]

Quoting from memory, I was wrong in giving a name to the duchess, whose title, in M. de Custine's pages, is merely * * *. Queen Christina herself has been known to leave her carriage and kneel in the street as the Host went by.

[Page 23, bottom, add]

*Miracles performed by an unfinished picture of the Virgin;*

The miracles of an image sometimes began when it was still under the pencil or chisel. In a certain church, says Lope de Vega,[1] a painter, mounted on a lofty scaffolding, was painting, on the wall, Our Lady and the Infant Jesus. The platform under his feet, suddenly giving way, fell with a prodigious crash; but not so the painter, for he piously invoked the aid of the Virgin in his picture, and she, promptly putting forth, from the wall, her one finished arm, held him suspended in mid-air till the monks brought a ladder of escape. The hand which had thus stood forth in prominent relief, then relapsed once more into the picture. "A thing," ejaculates the pilgrim into whose mouth Lope puts the tale, "worthy of wonder and tears, that the Virgin "should leave holding her son, to uphold a sinner "who, falling, might peradventure have been "damned!"[2] Another Madonna, of great fame in Castile, Our Lady of Nieva, restored to life a painter who was almost dashed to pieces by a fall through a scaffolding, when painting the dome of her chapel.[3] But if these holy effigies rewarded the faithful and devout artist, they sometimes punished him who addressed himself to their service in a spirit of profane levity. Thus Our Lady of Monserrate struck a painter blind, who was about to retouch her celebrated

*the Virgin of Nieva;*

*and the Virgin of Monserrate.*

1 El Peregrino en su patria, Lib. i., Obras; tom. v., p. 66.

2 Id. p. 97.

3 Villafañe; Imagenes Milagrosas; p. 372.

image, carved by St. Luke and adored in the famous monastery of Monserrate amongst the jagged rocks of Catalonia. He remained sightless for many years, till having evinced sufficient contrition, the Virgin was pleased to restore his vision whilst he was chanting "*Profer lumen cæcis*" with the monks.[1]

[1] Historia de la adoracion y uso de las santas Imagenes, por el maestro Iayme Prados; 4to. Valencia, 1597; p. 401.

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[Page 28, before line 14 from bottom, add]

*Legend of Our Lady, the Devil, and the Painter.*

Lope de Vega relates a still stranger tale of a painter, miraculously released by Our Lady from toils in which the Evil One had enmeshed him. Like the friar, this layman preferred those mysterious personages to all other themes; with prayer and the Eucharist he prepared himself for a picture of the Virgin: and nightmare itself could suggest no form of horror with which he had not already invested the Devil. Indignant at these proceedings, the latter at last contrived that his persecutor should fall desperately in love with a soldier's wife, that she should return his passion, and that they should finally elope under cover of night. At the moment of their escape, the fiend set the great bells of the church a-ringing, and mingling in human shape with the crowd that collected in the market place, he spread the report of the event. The friends of the soldier immediately went in pursuit, and guided by the same

[1] El Peregrino; Lib. ii. Obras; tom. v., p. 97.

malicious intelligence, captured the fugitives and lodged them in separate cells in the city prison. Thither the husband repaired, and there, having sufficiently upbraided his partner for her infidelity, he cut off her long beautiful hair, once his peculiar pride, and left her to her fate, which was certain decapitation. Meanwhile the painter, awaiting the same doom, commended himself to Our Lady and urged in mitigation of his sin, the zeal with which his pencil had striven to do honour to her beauty. His prayers were crowned with singular and signal success. Opening the prison doors, the Blessed Mary appeared to the lovers as the angel of their deliverance, and conducted them silently and secretly, the one to his solitary lodging, the other to her vacant place in the marriage-bed. At morn the soldier, when he awoke, was confounded by finding his wife by his side, and eagerly asked if her flight and her shorn curls were then all a dream? "A mere dream," said the prudent spouse, "to which thy fear "gives the semblance of reality; for never "have I strayed from thy house, or harboured "a thought hurtful to our mutual honour." Mistrustful of her words, the man arose and searched for the proofs which he had brought from the prison; but he not only missed "those "soft alluring locks" from their hiding place, but found them growing on his wife's head in all their former beauty and abundance. Still not

altogether convinced, he went to consult his friends, by whom he was assured that his dishonour was indeed only too certain and too public. On hearing his story, however, they flocked, in eager amazement, to the prison to satisfy themselves at least of the incarceration of the painter. But his cell also was empty; and the fortunate Lothario was eventually found in his own studio, in all the candour of innocence, preparing to evince his secret gratitude by a new picture of the protectress of his honour and his life. Thus was the Devil once more foiled, and thus the citizens, who had been roused by the bells, the pursuers, who had captured the truants, the turnkey, who barred the prison, the husband, who clipped the tresses, and the gossips, who told the tale, were made to believe, "by the "merits of Mary Our Lady," that they had dreamed a strange, vivid, and unanimous dream.

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[Page 40, line 7.]

"hue."[1]

[1] Lord Dover's Life of Frederick II., 2 vols. 8vo., London, 1832, vol. i., p. 62.

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[Page 68, line 13.]

"entrance."[1]

[1] This was printed before the fine Boar-hunt at the Pardo, (chap. ix., p. 1368), had been purchased from the late Lord Cowley.

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CHAP. II.—NOTICES OF EARLY ART.

[Page 80, line 6, add]

*Dello's epitaph.*

He was honourably buried, says Vasari, without informing us where, beneath this epitaph:

DELLVS EQVES FLORENTINVS
PICTVRÆ ARTE PERCELEBRIS,
REGISQVE HISPANIARVM LIBERALITATE
ET ORNAMENTIS AMPLISSIMVS,
H. S. E.
S. T. T. L.[1]

[1] Vasari; tom. i., p. 168. The epitaph is given in Castilian by Butron; Discurso xv., fol. 118.

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[Page 80, before line 9 from bottom, add]

*J. Alfon.*

At Toledo, in 1418, Juan Alfon, an artist of the city, painted the altar-pieces of the old chapels, of the Sagrario, and of los Reyes Nuevos.

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[Page 81, line 2, add]

*Oratory painted by Rogel.*

Brought from Spain by a Frenchman, it was offered for sale in London, and finally passed into the private gallery of the King of Holland.[1]

[1] Sir Edmund Head's Hand-book of the Spanish and French schools of Painting; post 8vo. London, 1848; p. 30.

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[Page 81, before line 4 from bottom, add]

*Egas.*

Egas, a Fleming from Brussels, was one of the leading sculptors employed on the stately florid portal of the Cathedral of Toledo, called the gate of lions, which was begun so early as 1466.

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CHAP. III.—REIGN OF THE EMPEROR CHARLES V.

[Page 139, line 6 from bottom, add]

*D. de Sagredo's "Medidas del Romano."*

His remarks are cast in the form of a dialogue, wherein one Campeso, a servant of the Cathedral of Toledo, communicates the fruits of his

researches to Picard, a painter, probably the Leo Picard, who was painter to the constable of Castile at Burgos, and who has obtained a place in history by sharing his olla with the imprisoned Count of Salvatierra, one of the unhappy leaders in the wars of the commons.[1] The work, illustrated with coarse woodcuts, is dedicated to Archbishop Fonseca of Toledo, where it was first printed in 1526; and it became so popular, that two new editions appeared at Toledo and two at Lisbon, as well as a French translation at Paris, within forty years.[2]

[1] Fr. Prud. de Sandoval; Historia de la vida y hechos del Emp. Carlos V. 2 tom., fol., Amberes, 1681, tom. i., p. 365.

[2] The second and third editions were printed at Lisbon, by Luis Rodriguez, in January and June 1542, and the fourth and fifth at Toledo, in 1549 and 1564, by Juan de Ayala, all in black letter. I know the book only by the copy of the fifth edition, bought from the Heber library by Mr. Ford. The French translation is entitled, 'Raison d'Architecture antique extraite de Vitruve, et autres ancien architecteurs, nouvellement traduit d'espaignol en françois, à l'ùtilité de ceulx que se delectent en edifices." Paris; imp. par Simon Colines; 1542, 4to. Los Arquitectos; tom. i. p. 175. An admirable account of the plateresque architecture will be found in the Quarterly Review, vol. lxxvii. No. cliv., p. 521.

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[Page 146, before line 2 from bottom, add]

*Sculptor D. de Navas.*

Diego de Navas was a sculptor who executed, from a design by the licentiate Velasco, the fine high-altar of the superb convent of San Geronimo at Granada, a noble pile, still further ennobled by the grave of the Great Captain, by whose widow it was mainly built.[1] This

[1] Hand-book, p. 392.

altar consists of a basement, adorned with bas-reliefs, and three stories of the Ionic, Corinthian, and composite orders, profusely decorated with statues, of which the principal are, in the first story, Our Lady of the Conception, in the second, St. Jerome doing penance in his cavern, and in the third, Our Lord on the Cross. Each statue and bas-relief, says Cean Bermudez, is designed with grace, and finished with elaborate care; and from the general character of the work it is probable that Navas, if he did not study in Italy, was one of the ablest scholars of Berruguete.

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[Page 150, before line 11 from bottom, add]

*J. de Yciar;*

Juan de Iciar, or Yciar, was a Biscayan, who was born at Durango in 1525, and who practised painting, says Cean Bermudez, as an amateur, apparently at Zaragoza. Having printed in that city, in 1549, a work on Arithmetic,[1] he published there, in the following year, his book on the art of penmanship,[2] the earliest work of the kind produced by a Spaniard, and one of the rarities of Spanish bibliography. It contains a great variety of alphabets and specimens of various sorts of writing, embellished

*his "Arte de Escribir."*

1 Arithmetica practica; 4to., Zaragoza, 1549, a volume which I know only from the notice in Antonio; Bib. Nova, tom. i., p. 712.

2 Arte subtilissima por la qual se enseña a escrevir perfectamente, hecho y experimentado y agora de nuevo añadido por Juan de Yciar Vizcayno; en Çaragoça en casa de Pedro Bernuz, año de 1550, 8vo. consisting of 11 sheets, A to L inclusive, but not paged. I have never seen any copy of this exceedingly scarce work but that in the rich Spanish library of Mr. Ford, which the fortunate possessor bought at Mr. Heber's sale.

with flowers, knots, and scrolled borders designed by himself, and well engraved on wood by Juan de Vingles, a Frenchman, whose signature will be found on the plates, generally thus,




or thus




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The book opens with a dedication to Philip Prince of Spain, which is followed by an address to the "most benign reader," wherein the author craves forgiveness for his seeming presumption in inscribing his name on each of his plates, and pleads in extenuation of the offence the example of the Italian writers on the same subject, Ludovico Vicentino, Antonio Tagliente, and Gianbattista Palatino. Next comes his own boldly-executed and pleasing portrait, and then a sort of essay, more tedious than long, in which he proves the importance of the nice conduct of the pen out of Plato, Solomon, and Quinctilian. In his alphabets he has borrowed freely from Italian writers, as for example, his beautiful series of ribbon-letters[1] from Ludovico Vicentino, who published rules for writing at Venice in 1533.[2] In some of his knots, scrolls, and other

[1] In sheet F. They have been beautifully reproduced in Mr. J. Jobbins' elegant volume entitled Polygraphia Curiosa, 4to. London, 1847; plate 25.

[2] Regola da imparare scrivere varii caratteri de lettere con li suoi compassi et misure, et il modo di temperare le penne, ordinato per Ludovico Vicentino; 4to. Venetia, 1523.

ornaments, he seems also to have availed himself of hints from those, now rare and precious, black-letter pattern books, printed in Germany and Flanders,[1] for the use of fair dames who amused their leisure, or cunning workmen who gained their bread, by weaving the matchless lace and sumptuous arras of the olden time. No succeeding professor of calligraphy, in Spain at least, has eclipsed his book, which seems to have furnished all that is most worth notice in the later works of Lucas,[2] Morante,[3] and Casanova.[4] It appears to have been printed three times within the author's life, the second edition, including the treatise on Arithmetic, being published in 1553,[5] and the third, apparently a reprint of the second, in 1559, both at Zaragoza.[6]

[1] Such as Ein new Modelbüch auff aussnehen und porten wircken in der laden und langen gestell. mit 105 andern mödeln; Gedruckt in der fürstliche Stadt Zwickau durch Hanns Schönsperger, 1524, 4to., which was reprinted in 1526; Modelbüch aller art Nehens und Stickens; sm. 4to. Frankfort. 1535. Ein new kunstlich Modelbüch; sm. 4to. Cöllen. 1545. &c.

[2] Francisco Lucas; El arte de escribir; 4to. Sevilla, 1570, and Madrid, 1608.

[3] Chap. x., p. 1373.

[4] Primera parte de la arte de escrivir todas formas de letras, escrito y tallada por Joseph de Casanova; fol., Madrid, 1650. The second part does not appear to have been published.

[5] This is the only edition mentioned by Antonio. The title, so far as he gives it, is the same as the following.

[6] Libro sutilissimo por el qual se enseña a escrivir i contar perfectamente, el qual lleva el mesmo orden que lleva un maestro con su discipulo; por Juan de Iciar, Viscaino. Impresso a costas de Miguel de Zapila; Zaragoza, 1559, 4to. I find it thus entered, as *liber utilis et rarissimus*, in the Specimen Bibliothecæ Hispano-Majansianæ; 4to., Hannover. 1753, p. 102.

*His "Nuevo Estilo de screvir Cartas."*

Having thus given to the world rules for the manual part of writing, he published nineteen years afterwards, in 1569, a small work entitled the New style of writing letters, and consisting of models of epistles to persons of various degrees.[1] This curious and very rare[2] little black-letter volume is dedicated to Ruy Gomez de Silva, Prince of Eboli, by whom, it seems, the idea had been suggested to Yciar, when he presented him with a copy of his former work. The headings of a few of these model epistles will be sufficient to explain their contents. There is one "from a King or Prince to a "Cardinal in recommendation of a gentleman," another is a "recommendation for a man of "letters and virtue to a lord-prelate professing "both;" a letter "to a friend who had asked "the writer to compose for him a love-letter, "which he began, but would not finish," is followed by one "to a young man, hard to "advise or correct;" there are several epistles of condolence on the deaths of wives, husbands, and brothers, and on the birth of a law suit, a petition to an abbot in behalf of a penitent monk wishing to return to a convent from which he had deserted, a curious series of letters

[1] Nuevo Estilo de screvir Cartas mensageras sobre diversas materias. Sacadas a luz por industria de Juan de Yciar Viscayno: En Caragoca en casa de la viuda de Barth. de Nagera, ano MD.LXIX. sm. 4to. of 76 leaves, including ornamental title, two leaves of index, and a woodcut at the end.

[2] It is not mentioned by Antonio, nor, so far as I know, by any other bibliographer.

between two gentlemen on the qualification of servants, and a strange correspondence carried on between the body and the soul. In 1575, the fiftieth year of his age, he took orders, and went to spend the rest of his days at Logroño.[1] The date of his death is not known. He was the instructor of Pedro de Madriaga, likewise a Biscayan and an author of a book on writing,[2] which, however, is very inferior to that of Yciar.

[1] Pedro Diaz Morante; Segunda Parte del arte de escrivir; fol. Madrid, 1624; Prologo.

[2] Honra de Escrivanos; arte para escrivir bien presto; ortographia de pluma; 8vo., Valencia, 1565. See Reflexiones sobre la verdadera arte de escribir por el Abate Don Domingo Maria de Servidori, Romano; 2 tom., Madrid; folio, 1789; tom. i., p. 66; an elaborate work which contains a complete history of the Spanish and other masters of penmanship, and specimens of their letters.

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[Page 157, line 15 from bottom, instead of notice of F. de Holanda, read]

*F. de Holanda.*

Francisco de Holanda was born at Lisbon in 1515, and was the son and scholar of Antonio de Holanda the painter of illuminations. His own merits and his father's interest obtained for him, while still a lad, the post of drawing master to the Infants of Portugal, the sons of John III., and he was employed by that sovereign to illuminate various books for the royal library. While engaged in these delicate labours at Evora, and in painting miniature pictures of the Annunciation and the Holy Ghost for the King's breviary, he discovered a new and brilliant method of laying on the colours, which had long eluded

the experiments and researches of his father. This discovery had been anticipated at Rome, as he afterwards found, by Giulio Clovio, but it seems to have gained him so much credit that the King sent him to study his art in Italy. Passing through Valladolid on his way thither he had the honour of being presented to the Empress Isabella, who charged him not to sail from Barcelona till he had executed the portrait of her husband. On reaching the Catalonian capital, he found all the world preparing for the expedition to Tunis, and the court busied with the Infant Don Luis of Portugal, who had come from Evora, without the knowledge of his father, to join the armament, and who, with his galley, first dashed through Barbarossa's chain into the harbour of Goletta.[1] It might be supposed that the presence of the Portuguese prince, who had some taste for arts and letters, would have facilitated his access to the Emperor, but it seems that Don Luis, as well as the great officers of the household, disliked to see any ignoble foot profane the presence chamber. Holanda had recourse, therefore, to a friendly chamberlain, Don Luis de Avila, who conducted him one evening to a little room, where was a single candle burning on the table, and where he left him for a few moments. Presently entered the

*Visit to Charles V. at Barcelona.*

1 Diogo Barbosa Machado; Bibliotheca Lusitana historica, critica, e chronologica; 4 tom., fol., Lisboa 1731-1759; tom. iii., p. 45.

Duke of Aveiro, a Portuguese grandee, who was greatly surprised to see the painter, and whose company the latter could well have spared. The door opening once more, the Emperor himself appeared, leaning on the arm of Don Luis de Avila, who carried another candle, and followed by the Dukes of Alba and Albuquerque, both covered. Holanda stepped forward, and having knelt to kiss his sovereign's hand, repeated the order which he had received from the Empress, and the expression of homage which he was charged to deliver on the part of his father. "The Emperor," says the artist describing the scene, in his work on painting,[1] "smiled and gave me an excellent reception; he "addressed me with compliments which he might "fitly have spoken to an ambassador; he indeed "knows how to honour those who have a skill in "the art of design; but, for my part, I did not "deserve such gracious words. Scarcely per- "mitting me to kiss his hand, he strongly "recommended me to go to see the pictures "at Bologna, where he was crowned, and "said that no one had succeeded better in "taking his likeness than my father, not even "Titian, who had also painted it. Then he "seated himself on the table, where the two "candles were, and made the Duke of Aveiro "sit down also, leaving the other two Dukes to "stand, near the door. He then began a second

[1] Raczynski; Les Arts en Portugal, p. 71. See *infra*, page 1350.

" time to excuse himself from complying with " the Empress's wish that he should sit for his " portrait, saying he was too old.[1] Upon this " the Duke of Aveiro, seeing that the Emperor " made so much of me and would not talk on " other subjects, put in some words in my " favour. The Signor Orazio Farnese, nephew " to the Pope, and brother to Signor Octavio " and the Cardinal, now came in. After re- " ceiving permission from the Emperor to be " covered, he was standing before me; but " seeing that his Majesty kept looking my way, " he stood aside, placing himself near the " Dukes, while I drew back modestly. But " as my evil fortune ordered it, just at this " instant entered the Infant Don Luis, and " two or three gentlemen after him. The " Emperor, who, till then, had thought of no- " thing but me, made him sit down. The " Infant, who of right should have been favour- " ably disposed towards me, began to look at " me very hard, and to seem angry and very " much astonished to find me in that place. " I understood this and retired on the sudden.

[1] The Emperor must have been joking, or the painter forgetful; for his Majesty was only five and thirty at this time. Nor can his health have been much broken, for four years afterwards having outstripped the rest of the chase, and having slain a stag, about two leagues from Madrid, he received the following reply from an old woodman, whose ass he wished to hire to convey it home; "Excuse me, brother, the deer weighs more ' than my ass and load of wood put together; you are young and strong, ' so take it upon your own back, and God be with you." Sandoval; Historia del Emp. Carlos V., tom. ii. p. 276.

" To Don Francisco de Pereira, who demanded " how I had got in, I made no reply, but " that I would answer for my conduct to the " Infant, which indeed I did; for passing " through the corridor, I went to the room " where he was to sup, and stood there with " my hand on the back of his chair, resolving " within myself, not to remove it until I had " spoken to him. He came in due time, and " ate his supper with his usual appetite, I " standing there all the time holding his chair. " At last I told him all that had passed with " the Empress, the order my father had given " me, and how I made my way into the pre- " sence. I also said that having been informed " by Don Luis de Avila of the pretensions of " some of our people, I had not craved leave " of his Highness to kiss the hand of his " Majesty, who however had done me great " honour, as did likewise Signor Orazio Farnese; " while his Highness, who had known me from " my childhood and might have come to my " aid, had crushed and mortified me before the " Emperor, who was on the point of speaking " to me when his Highness came in. The " Infant, like a good excellent prince as he was, " seemed sorry for what he had done, and imme- " diately sat down to write letters for me to carry " to the Pope, the King of France, and the Mar- " quess del Guasto."

*Travels in* It does not appear whether he ever painted

*Italy and France.*

the Emperor's portrait. But he pursued his journey to Rome, and there devoted himself with great ardour to the study of architecture and painting. One of the works upon which he chiefly valued himself, was a copy of the celebrated picture of Our Lord, executed by the holy hands of St. Luke, and preserved as one of the most precious relics in the church of St. John Lateran. This task, undertaken by desire of the Queen of Portugal, he was obliged to achieve by stealth, for neither the Pope, nor the monks of St. John, would allow it to be copied, although leave had been asked by the King of France, and many devout ladies of princely rank. He remained at Rome for more than a year, and mingled in the most intellectual society, for he enjoyed the friendship of Michael Angelo, the Marchioness Vittoria Colonna, and many of the remarkable personages who graced the court and pontificate of Paul III. But during his residence at Rome, and his two years subsequent travel through Italy and France, the study of art was the object with which he permitted nothing else to interfere. "My palace, my tribunal, about which "I lingered," he says, "was now the solemn "Pantheon, now the Mausoleum of Adrian, or "the Coliseum, or the Baths of Diocletian, or the "Capitol. If I were sometimes found in the "magnificent chambers of the Pope, I was at-"tracted thither by my admiration for Rafael

" d'Urbino, whose noble hand had adorned " them. I preferred the ancient men, the " men of marble, standing amongst arches and " columns, to the ever-changing beings that " buzz around us; for from their solemn silence " I learned higher lessons than were to be found

*Drawings.*

" in the vain babble of busy men."[1] An unwearied draughtsman, he made sketches of almost everything that he saw. For the Archbishop of Funchal he executed a careful plan of the whole city of Rome,[2] and for the Infant Don Luis, a series of drawings of the splendid military shows which took place at Nice, where Francis I., Charles V. and Pope Paul III. met on a sort of Ligurian Field of the Cloth of Gold.[3] In order to bring back portfolios stored for the amusement, or military use, of his master, he not only made copies of the subterranean paintings at Rome, Pozzuoli, and Baii, but executed careful plans of all the principal castles and fortresses in his route, such as St. Elmo at Naples, the citadels of Florence, Ancona, and Milan, and many other fortified places both in Italy and France. At Pesaro, indeed, his zeal led him into danger, for he was imprisoned by the governor for committing his defences to paper.[4]

*Return to Portugal.*

He returned to Portugal by way of Catalonia, where he paid his devotions at the shrine of Our Lady of Monserrate, and seems to have tra-

[1] Raczynski; Les Arts en Portugal, p. 7. [2] Id., p. 86.
[3] Id., p. 66. [4] Les Arts en Portugal; p. 67.

versed Spain as far as Seville. On settling himself at Lisbon, he was employed by the King to illuminate the choir-books for the great convent of Thomar, and in other works of a similar kind. In 1548 he composed a Treatise on ancient painting, which was translated into Castilian so early as 1563 by Manual Denis, a Portuguese painter, who had been brought up in Spain.[1] He afterwards accompanied the Infant Don Luis, grown old and devout, in a pilgrimage to Santiago; and on his return he spent eight days in the house of one Blas Perea, a painter and architect living in Spain. The conversations which he held with this artist induced him to write another essay, on the art of drawing from nature, which, being added to his former work, was likewise translated by Denis.[2] At some period of his life he visited the monastery of Guadalupe in Spain; and he may perhaps have been employed by Philip II. to work for the Escorial, for its library possessed a volume of highly finished drawings, by him, of views and antique monuments in Italy and France, and commencing with portraits of the Pope and Michael Angelo. In 1569 he wrote some poetical pieces which he called Eternal Praises,[3] and dedicated to his guardian angel, and two other little works in verse, entitled Love of Aurora[4] and Ages of Man,[5] and adorned with pious reflections and precious illuminations.

1 De la Pintura Antigua. 2 El sacar por el natural.
3 Louvores eternos. 4 Amor de Aurora. 5 Idades do Homen.

His last work was a Memorial, respecting the state of art in Portugal,[1] addressed to King Sebastian, and dated in 1571. It is written in a strain of querulous disappointment, and laments, no doubt with great justice, the apathy of his countryman, who, in matters of art, he avers, are behind every other people in Europe. While he expresses thankfulness for the favour of King John III., the Infant Don Luis, and the Infant Don John, father of the reigning prince, he by no means lavishes compliments on the taste and munificence on the house of Avis. From his rural retreat, between Lisbon and Cintra, where he lives unknown and neglected, he calls upon the King to bestow some protection on art for the sake of the glory of his crown. For himself he wants nothing, being arrived at an age when the smiles of the world would be a misfortune, and awaiting the final stroke which is to put an end at once to his life, and to the existence of painting in Portugal. It is probable that the expected blow fell shortly afterwards, for we hear of him no more.

*Writings on art.*

Holanda's writings on art have never yet been printed in the original Portuguese. They exist in manuscript in the library of Jesus at Lisbon, where a French translation of a portion of them was made by M. Roquemont, and published in 1846 by the Count Raczynski, Prussian minister in Portugal.[2] A copy of the Castilian translation

[1] Fabrica que fallece á cidade de Lisboa. [2] Chap. xii., p. 869, note [1].

by Denis, which belonged to Felipe de Castro the sculptor, was, in the days of Cean Bermudez, and probably still is, in the library of the academy of St. Ferdinand at Madrid.[1] The most curious part of his manuscripts, as given to the world by M. Raczynski, is the second book of his treatise on ancient painting, which consists of four dialogues on art, supposed to be held by the author and his friends at Rome. The first three of these dialogues are held in the church of San Silvestre after sermon, and the speakers are the Marchioness Vittoria Colonna, Michael Angelo, Lactantio Tolomei, Diego de Zapata a Castilian gentleman, and Fra Ambrosio de Sienna a celebrated preacher; the fourth takes place in the house of Giulio Clovio, the painter of illuminations, who is entertaining there, besides the author, Valerio de Vicenza the engraver, and some other gentlemen of

*His dialogues.*

[1] Having thus touched on the arts in Portugal it may be as well to notice the few works on the subject in Portuguese. The printed books treating of art are the Arte Poetica e de Pintura e symetria con alguns principios da Perspectiva; 4to., Lisbon, 1615, by Filippe Nunes, a painter who became a Dominican monk by the name of Fr. Felippe dos Chagas, wrote various religious works, and died after 1633; Carta Apologetica e analytica pela ingenuidade da Pintura em quanto sciencia; 4to., Lisboa, 1752, by Jozé Gomes da Cruz, a knight of Christ and a learned jurist, born at Lisbon, 1683; Vieira's Autobiography (noticed chap. xv., p. 1186); As Memorias; Lisboa, 1815, by José da Cunha Taborda, painter to the King of Portugal, born 1766; and the Collecaõ de Memorias (already noticed, chap. v., p. 231, note 2), by Cyrillo Volkmar Machado, likewise painter to the King, who died shortly before its publication in 1823. The names of some MSS. by Felix da Costa, Pedro de Carvalho, Francisco Xavier Lobo, Arcangelo Fosquini, and Taborda, will be found in Les Arts en Portugal, p. 445.

*Remarks ascribed to Michael Angelo.*

Rome. Into the mouth of Michael Angelo is put a long discourse on the relative merits of Flemish and Italian painting, in which he rebukes the Flemings for their slavish attention to detail and claims the arts of design as the exclusive birthright of Italy.[1] He also is made to accord the palm of supremacy to painting as the "universal queen and absolute mistress" of the arts, although in the very year in which Holanda finished his manuscript, the great artist expressed a contrary opinion in his letter to Varchi.[3] He allows that of all foreign painters only one or two Spaniards, amongst whom he doubtless includes Berruguete, have ever succeeded in catching the true tone and feeling of the Italian pencil.[4] But this compliment to the national genius is balanced by a sneer at the national parsimony. The great Castilian lords, he complains, "love to parade "their noble sentiments, fall into ecstasies of "admiration before pictures, and praise them "to the skies; yet they decline to order or pur- "chase the most trifling work of art, and marvel "at the munificent prices given for pictures by "Italian nobles."[5]

[1] Les Arts en Portugal; p. 14. [2] Id.; p. 25. [3] Chap. xv., p. 1238.
[4] Les Arts en Portugal; p. 15. [5] Id.; p. 33.

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[Page 162, line 4, add]

*Goldsmiths permitted to wear silk.*

Charles V. shewed his favour to the goldsmiths of Spain by permitting them and their

wives to wear silk attire, a luxury forbidden by the sumptuary laws to tailors, shoemakers, and artizans of the honest callings, which, in those wise old times, were considered ignoble and degrading. This boon was granted by an imperial rescript, dated 30th September, 1552, and issued in reply to the petition of Cristobal Alvarez and the goldsmiths of Palencia.[6]

6 Gutierrez de los Rios; Noticia de los artes; p. 205-210, where it is printed at full length.

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CHAP. IV.—REIGN OF PHILIP II.

[Page 173, note, line 4, add]

*Works on the Escorial.*

I have a copy of the Descripcion of Padre Santos, which bears the date 1667. A second and more complete English translation is the Description of the royal palace and monastery of the Escorial, from the Spanish of F. de los Santos, by George Thompson, of York, Esq.; 4to. London 1760, with plates, which says the translator in his preface, (p. xi.) are better and more numerous than those in the original, and may perhaps compensate for the want of "that lofty and elegant pomp of "diction, which characterizes the writings of the Spanish author."

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[Page 183, before line 8 from bottom.]

*C. Virago.*

Clemente Virago was an Italian sculptor and engraver, likewise in the service of Philip II., for whom he executed on a diamond an intaglio portrait of the unfortunate prince Don Carlos, which was considered a prodigious feat. At his death in 1591, his place and annual salary of 200 ducats was transferred to one Cristobal Cambiaso, his nephew.

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[Page 186, note [1], add]

*Picture by S. Anguisciola.*

1 This picture came into the possession of Lucièn Bonaparte, and will be found in the collection of outline engravings entitled, "Choix de

gravures à l'eau forte d'après les peintures originales et les marbres, de la galerie de Luciên Bonaparte;" 4to. Londres, 1812. No. 116.

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[Page 193, before line 14 from bottom, add]

*F. de Viana.*

Francisco de Viana accompanied Castello from Genoa to Madrid, assisted him in his works at the Alcazar, and finished some of them after his decease. He was made painter to the King in 1571, with a monthly salary of twenty ducats, which he enjoyed till his death at Madrid in 1605.

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[Page 197, line 8 from bottom.]

"Philip II." [2a]

*A. Campi's work on Cremona.*

[2a] Cremona fedelissima citta et nobilissima colonia de' Romani rappresentata in disegno col suo contado et illustrata d'una breve historia delle cose piu notabili appartenenti ad essa, et dei ritratti de duchi et duchesse di Milano, e compendio delle lor vite da Antonio Campo pittore e cavalier Cremonese, al potentissimo e felicissimo Re di Spagna; fol., Cremona, 1585. Engraved title, with a portrait of Philip II., and the arms of his various kingdoms, on the back of it; and an excellent portrait of the author on the leaf before p. 1.

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[Page 214, line 14, after Castile, add]

*B. Carducho; his "Cena."*

The picture of the Last Supper in the Queen of Spain's gallery at Madrid,[1] is one of the best works of Bartolomé Carducho. The head of Our Lord is noble in character, and there is considerable variety in the heads of the apostles. Judas is distinguished from the other eleven by his customary red hair, obnoxious to Castilian taste,[2] and here of an unusually fiery shade. The tablecloth, with its folds accurately marked as in the

[1] Catalogo, No. 925. [2] Chap. vi., p. 1359, note 2.

pictures of Paul Veronese, is laid on a rich Turkish rug, the brilliant border of which peeps out, and is painted with Flemish minuteness.

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[Page 214, after line 14.]

*A. Rizi.*

Antonio Rizi, born at Bologna, was another of the scholars of Zuccaro who accompanied that master to Spain. He is said to have assisted his chief in executing some of the unfortunate frescos at the Escorial, removed by order of Philip II. Soon after his arrival at Madrid; on the 18th of September, 1588, he married, at the church of San Gines, Doña Gabriela de Chaves, by whom he had two sons who became painters of reputation in the reign of Philip IV., although he himself appears to have died before they were of sufficient age to handle the pencil. The only work of Antonio Rizi, discovered by Cean Bermudez at Madrid, was a picture of St. Augustine, in the nunnery of Santo Domingo el Real.

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[Page 217, before line 10 from bottom.]

*B. del Agua.*

Bernardino del Agua was a Venetian painter, who executed, in the cloister of the court of Evangelists at the Escorial, and under the direction of Tibaldi, some frescos from the sketches of that master. The defects, from which these works were by no means free, were attributed by the designer, not to the carelessness of Agua, but to the haste with which Philip II. insisted that they should be finished.

CHAP. V.—REIGN OF PHILIP II.—CONTINUED.

[Page 234, before line 2 from bottom, add]

*Portrait of A. Sanchez Coello.*

A dark handsome head, painted by Alonso Sanchez Coello, and said to be his own portrait, exists amongst the pictures of the academy of San Carlos at Valencia.

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[Page 242, to note 3, add]

*Dr. J. Valverde, and his book, illustrated by G. Becerra.*

3 The title of the book is Historia de la composicion del cuerpo humano, escrita por Juan de Valverde de Hamusco; Impressa por Antonio Salamanca y Antonio Lafrerii; fol., Roma, 1556. A handsome engraved title and 11 preliminary leaves, and 106 leaves paged on one side, besides the anatomical plates and their explanations. I do not find any signature of any kind in any of the plates; but Barbosa Machado, (tom. ii., p. 780-1), Bibliotheca Lusitana, like Llaguno, attributes them to Becerra. Valverde was physician to Card. Juan de Toledo, Archbishop of Santiago, to whom his work is dedicated, and enjoyed great practice at Rome. An Italian translation of his book, executed by himself, was published at Venice, in fol., 1586, and a Latin one, by Michele Colombo, at the same place, fol., 1589, a previous Latin version, with additions, having issued from the Plantine press, fol., Antwerp, 1579. Both the Venetian editions have the author's portrait, supported by skeletons and adorned with visceral festoons, engraved by Nicolas Beatrizet; Bartsch; tom. xv., p. 242.

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[Page 260, line 13, add]

*Portra t of El Mudo.*

His own portrait, painted in a striking forcible style by himself, forms, or at least formed, part of the Castilian plunder of Marshal Soult,[1] who likewise carried off from the Escorial, and still possesses his picture of Abraham and the Angels.[2]

1 In the Revue de Paris, tom. xxiii. p. 215, M. Thoré thus describes his portrait of El Mudo: " Cette figure a une ire effrayante et comme " une puissance magnétique; il semble que le muet cherche à parler; " c'est une nature primitive et rude qu'on ne peut regarder longtemps en " face, et qui sans exaggeration, vous force à baisser les yeux."

2 Id. p. 214. See *infra*, p. 255.

[Page 285, line 5, add]

*Picture by El Greco.*

A fine full-length portrait of Vincentio Anastagi, in a steel cuirass, green velvet breeches, and white hose, one of the stout knights of St. John who kept the outpost of Christendom against the Turk with the Grand Master Giovanni di Valetta, is probably the best specimen of his pencil in England. It adorns the rich collection of William Coningham, Esq. On a pedestal near the warrior is the following inscription :—

FRÁ VINCENTIO ANASTAGI, DOPPÒ ESSERE STATO GOVERNATORE DELLA CITTA VECCHIA DI MALTA, ET AVER COMANDATO NELL' ASSEDIO DELLA MED^MA. ISOLA AD UNA DELLA DUE COMPAGNIE DE' CAVALLI CHE DENTRO SI TROVARONO ET AD UNA COMPAGNIA DE FANTI COMANDO PIV VOLTE AD ALTRE COMPAGNIE DI FANTARIA FV SARGENTE MAGGIOR DELLA MARCA, FV HONORATO IN PIV VOLTE DAL GRAN MASTRO DI TRE COMMEND^E, E MORI IN MALTA CAP^NO. DELLA CAP^NA. DELLE GALERE L'ANNO 1586 E DELL' ETA SUA 55.

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CHAP. VI.—REIGN OF PHILIP II.—CONCLUDED.

[Page 311, line 12, add]

*L. de Vargas.*

"Christ of the Criminals."[1]

1 A notice of this picture will be found in Ortiz de Zuñiga; Annales de Sevilla, p. 624.

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[Page 312, to note [1], add]

*Engravings of the Giralda.*

There is a large print of the Giralda upheld by Sta. Rufina and Sta. Justa, 36 inches high by 27½ wide, published at Seville and Paris, and probably engraved at the latter place, in 1760, in which the frescos of Vargas are still given, as they likewise are in the folding plate, No. vi., in Dillon's Travels through Spain, 4to., London, 1780, facing p. 309.

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[Page 332 to note [1], add]

*Parallel case to Cespedes's jars, in his Cena.*

More than two centuries afterwards the same kind of applause vexed Washington Allston, a painter of the New World. His fine composition representing Jeremiah dictating to the scribe his prophecy against Jerusalem, contained a pot, which attracted far more attention than the prophet, among the vulgar herd of an American exhibition room. Dr.

Channing told Mrs. Jameson that one of his countrymen, after gazing his fill, retired from the picture ejaculating, "Well! he *was* a cute man that "made that jar." See Mrs. Jameson's graceful and entertaining Memoirs and Illustrations of Art, Literature, and Social Morals; 12mo. London, 1846; p. 201-2.

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[Page 347, after line 11, add]

*P. de Raxis and brothers.*

Pedro de Raxis was a painter of some note at Granada, who was supposed to have studied in Italy. He flourished about the end of the sixteenth century, and painted the Transfiguration, and Our Lady of the Conception for the convent of San Geronimo, and various pictures of the life of the Virgin for the Minim fathers and for the friars of Sacromonte. He is supposed to have had two brothers, likewise painters, but of less merit; to them were attributed some pictures in the convent of barefoot Carmelites, whereof the most remarkable represented St. Cosmo and St. Damian, amputating the leg of a white patient, and miraculously supplying its place with a dusky limb cut from the corpse of a negro.

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[Page 350, line 9 from bottom, add]

*M. Perez de Alesio.*

Amongst his works at Malta was a series of oil pictures or frescos, representing the blockade of the island by Solyman, and its defence by the good knight, Giovanni di Valetta, in 1565, which adorned the palace of the Grand Master, and which were afterwards engraved by Lucini.[1]

[1] Disegni della guerra assedi et assalti dati dall' armata Turchesca all' isola di Matta l' anno M.D. LXV. depinti nella gran sala de Palazzo di Malta du Mateo Perez de Aleccio et hora intagliati da Antonio

Francisco Lucini, Fiorentino. fol. Bologna. 1631. Sixteen plates, including title-page, and a leaf filled with portraits of Grand-masters. The views, generally bird's eye views, of Malta, Gozo, and of the town of Valetta, are interesting. The volume is dedicated, by the engraver, to Cardinal Antonio Barberini.

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[Page 353, at end of line 9 from bottom, add]

*Sculptor. P. de Roxas.*

Pablo de Roxas was a sculptor, who learned his art from one Rodrigo Moreno, at Granada, and became famous in Andalusia about the end of the sixteenth century. One of his most celebrated works was a crucifix, executed for the Count of Monteagudo; but his best claim to the consideration of posterity rests on the fact that he was the master of Martinez Montañes, the famous sculptor of Seville.

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[Page 355, note [1], further remarks.]

*V. J. Macip, or Joanes.*

That the real name of Joanes was Macip, is proved by Cean Bermudez in his notice of the painter in the Colecion Lithographica de Cuadros del Rey de España, No. xxiii. (see chap. xvi. p. 1327, note,) where he cites a document thus signed by his son, "*Vicente Juan Macip.*" Macip is a well-known surname at Valencia, and so also is Juan, which is born by a noble family which still uses the arms, an eagle *sable* in a field *or*, found in the picture of the burial of St. Stephen (p. 363), from whence the artist's portrait has been taken for this work. It is, therefore, probable that both the father and son, called (p. 367,) Juan Vicente, bore the same name, Vicente Juan Macip.

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[Page 362, line 2.]

*V. de Joanes. Picture by him.*

Another Ecce Homo, by Joanes, full of his peculiar devotional feeling, is in England in the collection of Sir Claude de Crespigny, Bart.

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[Page 364, note [2].]

The popular prejudice against red hair, *pelo bermejo*, is expressed in the Castilian proverb, De tal pelo, ni gato ni perro. Nuñez, Refranes;

fol. 32. See also Quevedo; El Gran Tacaño, cap. iii. Obras, 6 tom. 4to., Madrid, 1772; tom. i., p. 77.

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[Page 375, note 5.]

*Toe of S. Isidro bitten off by a lady.*

So a lady in waiting on Queen Isabella the Catholic, bit off the second toe from the left foot of San Isidro el Labrador. But after committing this pious theft she found herself mysteriously detained in the church, from which she was unable to move until she had disgorged the precious morsel. Villegas; Flos Sanctorum; p. 848.

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[Page 399, line 5, from bottom, add]

*J. d'Arphe.*

These woodcuts bear the signature $\mathcal{A}$; they first appeared in the edition of the book published at Salamanca in 1573, and they were likewise found in the edition published at Madrid in 1590.[1]

[1] 4to., en casa de Pedro Madrigal: with which is usually found the Adicional Cavallero determinado, por el mismo autor, 4to., Madrid, 1590; title and one preliminary leaf, and fol. 27, paged on one side. The woodcuts in the edition of Antwerp, 4to, 1591, seem to have been in part borrowed from those of J. d'Arphe.

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CHAP. VII.—REIGN OF PHILIP III.

[Page 411, line 2 from bottom.]

*J. B. Crescenzi.*

His first work which attracted the royal notice was a well-executed flower piece.

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[Page 416, line 7 from bottom, add]

*M. of Aula.*

The Marquess of Aula sketched and painted with spirit, and was a lover and patron of the arts.

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[Page 417, before line 9 from bottom.]

*C. de Velasco.*

Cristobal de Velasco, was son and scholar of Luis de Velasco, painter to Philip II.[1] In 1598,

[1] Chap. v., p. 275.

he painted the portrait of the Archduke Albert, Archbishop of Toledo, for the Winter chapter room of the metropolitan church, before that prince had doffed the mitre and the Roman purple in order to wed the Infanta Isabella. In 1600 he was employed by Philip III. to paint seven views of cities in Flanders for the royal hunting seat of Valsain. His son and disciple, Matias de Velasco, followed the court to Valladolid, and executed some pictures of merit, on the life of Our Lady for the high altar of the royal convent of Barefoot nuns.

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[Page 425, line 6, "literary men of the day."[1]]

*Appendix to Carducho's Dialogos.*

[1] Besides those mentioned in the text, the writers are the licentiate Antonio de Leon, Lorenzo Vanderhamen the historian, Juan de Butron, author of the Discursos de la Pintura, and Dr. Juan Rodriguez de Leon, a famous preacher, of Portuguese extraction. I find all their papers, except that by Vanderhamen, in an earlier book with the same title as Carducho's appendix, Memorial Informatorio por los Pintores en el pleito que tratan con el señor Fiscal de su Magestad, en el real consejo de Hazienda; 4to, Madrid, 1629. In the second edition some of them have been enlarged, and Valdivielso, for example, has enriched his essay with the tale which I have related in chap. i., p. 26.

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[Page 431, before line 8 from bottom, add]

*Fr. J. B. Mayno.*

The praises of his picture of the Capture of Brazil are sung in three sonnets, by three poets, in the collection of verse, eulogistic of the palace of Buenretiro, which was compiled in 1635 by its keeper Diego de Covarruvias.[1] In

[1] Elogios al palacio real del Buen Retiro, escritos por algunos ingenios de España, recogidos por Don Diego de Covarruvias i Leyva, Guardamayor del sitio Real de Buen Retiro, dedicados al Conde-Duque de Olivares; 4to., Madrid, 1635.

one, Gabriel de Roa assures us that Fray Juan was the first master who ever succeeded in painting light and sound; in another Andres de Balmaseda styles his pencils, "pencils of dia-"mond;" and in a third, Doña Anna Ponce de Leon, amongst other handsome things, says that figures were painted by his brush more effectively than they could be cast in bronze.

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[Page 441, line 2, add]

*Portrait of L. Tristan.*

The sketch or a small repetition of this picture, bought from the collection of the Duke of Hijar by Mr. Southerne, has considerable interest, because the dark handsome young disciple at the extreme right of the composition is said to be the portrait of the artist.

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[Page 443, line 9 from bottom, add]

*Tristan's portrait of Lope de Vega.*

He likewise executed the bust-portrait of Lope de Vega, which is now in the Imperial gallery of the Hermitage at St. Petersburg.[1]

[1] Livret; salle xli., No. 11., p. 404

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[Page 444, before line 13 from bottom, add]

*Fr. A. Mascagio.*

Fray Arsenio Mascagio was native of Florence and a Franciscan friar, who lived at Valladolid early in the seventeenth century and painted for the convents. His best works were pictures of St. Francis and Sta Clara in the church of the Royal barefoot nuns.

*Engraver. P. Angelo.*

Pedro Angelo was an artist of great skill, who flourished at Toledo at the end of the sixteenth

and beginning of the seventeenth centuries, and who may be regarded as the first of the good engravers of Spain. The earliest of his plates, with which I am acquainted, is the coarse frontispiece to the History of Our Lady of Guadalupe, which contains the portrait of that famous and ungainly idol, and the title-page of the same volume which was given to the world in 1597.[1] His also is the elegant armorial design in the title, and the fine portrait in Salazar's chronicle of Cardinal Tavera, published in 1603,[2] and the still rarer and finer portrait of Cardinal Ximenez de Cisneros, for the life of that prelate by Eugenio de Robles, published in 1604.[3] He likewise engraved a title-page for Luis de Tena's Latin Commentary on St. Paul's Epistle to the Hebrews,[4] a print of Our Lady of the Conception, and other devotional subjects. It is probable that the portrait and the armorial bearings of the Great Cardinal of Spain, Pedro Gonzalez de Mendoza, which embellish Salazar's life of that prelate,[5] published in 1625, are also monuments of the skill of Angelo.

1 Chap. xvi., p. 1287, note 4.

2 Chronica de el Cardinal Juan de Tavera por el Doctor Pedro de Salazar y Mendoça; 4to., Toledo, 1603.

3 Compendio de la vida y hazañas del Cardenal D. Fray Francisco Ximenez de Cisneros Arzobispo de Toledo, y del Oficio y misa Muzarube; por Eugenio de Robles; 4to., Toledo, 1604. In the indifferent full-length portrait of the Cardinal prefixed to his life entitled Archetypo de Virtudes, espejo de prelados, el ven. Pad. F. Fro. Ximenez de Cisneros por el Pad. Fr. Pedro de Quintanilla; fol., Palermo, 1653, Angelo's plate has evidently been taken as the model.

4 Commentaria et disputationes in Epistolam D. Pauli ad Hebræas; fol., Toleti, 1611 and 1617.

5 Chap. ii., p. 95, note.

[Page, 472, before line 5 from bottom, add]

*Pacheco's notice of Lope de Vega.*

Prefixed to the first edition of Lope de Vega's "Jerusalem Conquered" is a literary sketch of the poet, written by Pacheco, and extracted, says the editor Baltasar de Medinilla, from his "Book "of portraits of the remarkable men of our time."[1]

[1] Jerusalem Conquistada, Epoyca tragica, de Lope Feliz de Vega Carpio, Familiar del Sto. Oficio; 4to., Madrid, 1609. There is a coarse wood-cut portrait of the author for which the editor warns us not to hold Pacheco responsible.

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[Page 473, note [1], line 3, add]

*Pacheco's Arte de la Pintura.*

It is not to be found in the University library at Cambridge, nor in the Bodleian, at Oxford. Although it appears in the catalogue of the Bibliothèque du Roi at Paris, when I asked for the work in June 1847, it was not to be found in the library, if indeed the librarians (who are as stupid and uncivil as those of the British Museum are intelligent and obliging,) took the trouble to look for it. There is probably a copy in the library of the University of Göttingen; at least it is cited by Fiorillo; Geschichte der zeichnenden Künst; 5 bänd. 8vo., Göttingen, 1798-1808, bänd iv., p. 464. In Spain, where the work was long used as a manual by the artists, and where probably the greater number of copies have been destroyed by wear and tear in the studios, it is so scarce as to be hardly attainable. The copy in the British Museum bears the autograph of *Andre Gonçalez, Pintor*, and plentiful stains of spilled oil and other marks of rough usage. The only other that I have seen is the very fine one in the possession of Mr. Ford.

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[Page 478, to note [2], add]

*Dauber mentioned in Don Quixote.*

Cervantes also has immortalized a painter, Orbaneja of Ubeda, as proverbially unhappy in his cocks. D. Quix., p. ii., cap. 3; Acad. ed., tom. iii., p. 27.

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[Page 479, before line 7, add]

*D. Vidal.*

Diego Vidal, born at Valmaseda in 1583, was a man of good family, who obtained a canonry in the Cathedral of Seville. While seeking this preferment at Rome he is supposed to have acquired some skill in painting, which he prac-

tised with credit at Seville. For the Cathedral, he painted a picture of the Virgin and Child, and some other works; and Pacheco commends his sketches, and assures us that his alms-deeds and exemplary life were sufficient to place him on the roll of saintly artists. He died in 1613.

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CHAP. VIII.—REIGN OF PHILIP IV.

[Page 532, note [1], line 4, add]

[1] A still fuller account of the whole ceremonial observed at this interchange of princesses will be found in Casamientos de España y Francia y Viage del Duque de Lerma llevando la Reyna Christianissima Doña Ana de Austria al passo de Beobia, y trayendo la Princesa de Asturias nuestra Señora, por Pedro Mantuano; 4to., Madrid, 1618, p. 227-247. The description tallies closely with Lord Elgin's picture, but no print of the scene is found in either of the two copies of this scarce volume which have fallen into my hands.

*Isabella of Bourbon and Anne of Austria.*

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[Page 541, to line 2, add]

Don Esteban Hurtado de Mendoza, son of the Viscount of La Corzana, and knight of Santiago, distinguished himself, about 1630, as an amateur painter at Seville.

*E. Hurtado de Mendoza.*

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[Page 559, line 4, additional notice of P. Perret.]

Pedro Perret may perhaps have been the son of Clement Perret, who published a very beautiful work on penmanship at Brussels in 1569.[1] And he was perhaps father of Pedro Perret, who was engraver to Alfonso VI. King

*P. Perret.*

[1] Exercitatio Alphabetica nova et utilissima variis expressa linguis et characteribus, Clementis Perreti Bruxellani; long folio, N. P. 1569. It contains 34 plate specimens of writing within elaborate scrolled borders very finely executed.

of Portugal, and whose name appears on the title-page, engraved very much in the style of the Spanish Perret, of Mariz's History of the Portuguese Sovereigns,[1] published in 1674.

1 Dialogos de varia historia dos Reis de Portugal, por Pedro de Mariz, acrecentados por Antonio Craesbeck de Mello; 4to., Lisboa, 1674. The engraved title, with scrolled border and coats of arms, bears the date 1672.

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[Page 561, line 3 from bottom, add]

*Spanish engraved title-pages and portraits.*

The architectural title-page of the Voyage of the Captains Nodal to the southern seas[1] is adorned with two very neatly executed portraits of those gallant mariners; that of Bernal Diaz del Castillo's True history of the Conquest of New Spain,[2] with full-length figures of Cortes and the good friar Olmedo, and with an oval escutcheon, charged with the island-city of Montezuma; and that of Simon's historical notices of the West Indian mainland,[3] with a design representing Philip IV. kneeling in complete armour, in the act of doing homage to the Pope for his Transatlantic empire. The official account of the ceremonial observed, when the states of

1 Relacion del Viage que por orden de su Magd. hizieron los Capitanes Bart. Garcia de Nodal, y Gonçalo de Nodal, 4to., Madrid, 1621. Title-page by Juan de Courbes.

2 Historia verdadera de la Conquista de la Nueva España, escrita por el Capitan Bernal Diaz del Castillo, uno de sus conquistadores; fol., Madrid, 1632. Title-page, which is often wanting, by Juan de Courbes.

3 Primera Parte de las Noticias historiales de las Conquistas de Terra firme en las Indias occidentales, por el Padre Fray Pedro Simon; fol., Madrid, 1626; Title-page by Alardo de Popma, and one of his best. The second part of this scarce book was never published.

Castile took the oath of allegiance to the Prince of Asturias, at the Alcazar of Madrid, on the 20th February, 1632,[1] has a title-page rich with warlike trophies; Benavente's Hints for Kings, Princes, and Ambassadors,[2] a frontispiece adorned with figure of Religion and Prudence, and a fine portrait of the Infant Don Balthazar Carlos; and Martinez de Espinar's book on the chase,[3] a title-page displaying Diana and Adonis surrounded by venatical instruments, and a boldly executed portrait of the author, a Castilian of sinewy frame and grave punctilious aspect. One of the best specimens of a Spanish illustrated book of the seventeenth century, is Lavaña's account of Philip III.'s journey to Portugal and reception at Lisbon,[4] which, besides its elegant and elaborate title-page adorned with figures of the River Tagus, Ulysses, and Alfonso I., has many well-executed views of the triumphal

1 Relacion del Juramento que hizieron los Reinos de Castilla y Leon al Principe Don Baltasar Carlos; por Juan Gomez de Mora, traçador mayor de las obras reales; 4to., Madrid, 1632. Title-page by Juan de Noost.

2 Advertencias para Reyes, Principes y Embaxadores, por Don Christoval de Benavente y Benavides; 4to., Madrid 1643. Title and portrait by Juan de Noort. There is little doubt that the latter was taken from a picture by Velasquez.

3 Arte de Ballesteria y Monteria escrita por Alonso Martinez de Espinar, que da el arcabuz a su Magestad; 4to., Madrid, 1644. Title and portrait by Juan de Noort.

4 Viage de la Catholica Real Magestad del Rei D. Filipe III. N. S. al Reino de Portugal, por Joan Baptista Lavaña su coronista mayor; fol., Madrid, 1622. Fifteen plates, including title-page by Juan Schorquens. There is an edition of the same size and date, and with the same plates, in Portuguese.

arches erected by the guilds, and a curious folding plate representing the beautiful Lusitanian city, with the royal flotilla and innumerable barks gliding to and fro on its waters.

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CHAP. IX.—REIGN OF PHILIP IV.—CONTINUED.

[Page 590, line 11.]

*Portrait of Charles I. by Velasquez.*

"lost."[1]

[1] In the summer of 1847 a portrait of Charles I. was exhibited in London as the missing picture by Velasquez; and the proprietor, Mr. John Snare, a bookseller at Reading, and an amateur of pictures, afterwards published a volume about it, entitled The History and Pedigree of the Portrait of Prince Charles, afterwards Charles I., painted by Velasquez in 1623. 8vo., Reading, 1847, pp. iii., 228. From this work it appears that Mr. Snare bought the picture for £.8 at a sale in the country, and that he believes it to be identical with a portrait of Charles I. by Velasquez, mentioned in a privately printed catalogue of the gallery of the Earl of Fife, who died in 1809. He has shewn great industry in collecting, and skill in arranging the presumptive evidence as to this point, which I do not think, however, that he has proved. But, supposing it proved, it establishes nothing more than the opinion of Lord Fife; and all the previous history of the picture offered by Mr. Snare, is mere ingenious conjecture. I cannot agree with him in considering that this picture, more than three parts finished, can be the work spoken of by Pacheco as a "*bosquexo*" or sketch; I think Charles looks considerably older than twenty-three, his age in 1623; and I see no resemblance in the style of the execution, to any of the acknowledged works of Velasquez. Mr. Snare's book, however, is no less candid than curious, and deserves a place amongst works on Spanish art, were it only for the translation of Pacheco's notice of Velasquez, with which it concludes.

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[Page 636, line 14, after "dar" add]

*El beato Simon de Roxas.*

a likeness which he executed from the corpse of the good man.[1]

[1] Palomino, tom. iii., p. 498.

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[Page 636-37. Remarks on Velasquez's second journey to Italy.]

*Velasquez's second journey to Italy.*

The Duke of Naxera went to Trent, not as proxy for the King, but as lord chamberlain to

the young Queen. He travelled to Malaga by way of Anduxar and Antequera; so that Velasquez, if he joined the Grandee's suite at Madrid, probably did not, as I have supposed, visit Granada. A squadron of four Spanish ships of war and a Genoese galley awaited them at Malaga under the command of Don Luis Fernandez de Cordoba. The Duke embarked on board *La Patrona de España*, and they sailed at five o'clock P.M. on Thursday, 2nd January, being the Feast of Sta. Ines, 1649. Ths weather was stormy, and fear of the plague, then raging on the coast, forced them to avoid Carthagena and other convenient ports. They took refuge, however, at Denia, Ensenada, Palamos, Colibre, and other places, and finally landed at Genoa on the 11th of February. The Duke remained there for more than two months, and did not reach Milan till the 20th of April.[1]

[1] The above account of the journey is extracted from the Viage de la Serenissima Reyna Doña Maria Ana de Austria segunda muger de Don Philipe IV., hasta la real corte de Madrid desde de la Imperial de Viena. Por Don Hieronymo Mascareñas, Cav. de la ord. de Calatrava Obispo electo de Leyria; 4to. Madrid, 1650.

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[Page 643, before line 2 from bottom add]

*Velasquez's opinion of Italian art, as preserved by Boschini.*

Although there can be no doubt that Velasquez visited and carefully studied all the chief monuments of painting which were to be found at Rome, there is evidence, even more direct than the evidence afforded by his own works, that he never imbued his mind with the spirit of

ancient art, nor appreciated the genius of Rafael. Marco Boschini, in his curious poem, in the Venetian dialect, entitled the "Chart of Pictorial "Navigation, a dialogue in eight breezes,"[1] has preserved some interesting facts relating to the Spaniard's second visit to Italy. At Venice, says the poet, the King of Spain's agent could find only five pictures worth buying for his master, two by Titian, two by Paul Veronese, and the sketch of Tintoretto's Paradise, a work for which he expressed peculiar admiration. He then went on to Rome, and ordered various works of living artists; and whilst there, he was one day asked, by Salvator Rosa, what he thought of Rafael. His reply, and the ensuing conversation, is thus reported by Boschini.

Lu storse el cao cirimoniosamente,
E disse; Rafael (a dirve el vero;
Piasendome esser libero, e sinciero)
Stago per dir, che nol me piase niente.

Tanto che (replichè quela persona)
Co'no ve piase questo gran Pitor;
In Italia nissun ve dà in l'umor;
Perche nu ghe donemo la Corona;

Don Diego replichè con tal maniera:
A Venetia se trova el bon, e'l belo:
Mi dago el primo liogo a quel penelo:
Tician xè quel, che porta la bandiera.[2]

[1] La Carta del Navegar pitoresco, dialogo tra un Senator Venetian deletante e un Professor de Pitura, comparti in oto venti, opera de Marco Boschini. 4to. Venetia, 1660, vento i., p. 56. My attention was first directed to this forgotten book by the Handbook, p. 758.

[2] Carta del Navegar; p. 58.

The master stiffly bowed his figure tall
And said, "For Rafael, to speak the truth—
I always was plain spoken from my youth—
I cannot say I like his works at all."

"Well," said the other, "if you can run down
So great a man, I really cannot see
What you can find to like in Italy;
To him we all agree to give the crown."

Diego answered thus: "I saw in Venice
The true test of the good and beautiful;
First, in my judgment, ever stands that school,
And Titian first of all Italian men is."[1]

1 For this translation I am indebted to the Rev. J. W. Donaldson, who has just increased his well-won fame as a scholar by a translation, the most masterly that has yet been executed, of the Antigone of Sophocles.

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[Page 682, line 5, add]

*Picture of the Boar Hunt in the Pardo; now in London.*

His finest picture of field sports is the Boar Hunt, once in the palace of Madrid, and presented by Ferdinand VII. to Lord Cowley, then English ambassador at the Court of Spain, by whom it was sold for £.2200 to the British National Gallery.[1] The scene is laid in the chase of the Pardo, in a spot known as the *Hoyo* or dingle, a piece of flat ground surrounded by ilex-mantled slopes. In the centre of this space there is a circular pen, enclosed with canvass walls, within which Philip IV. and a party of cavaliers display their skill in slaying boars to a few ladies, who sit secure in heavy old-fashioned blue coaches. The King was an ardent lover of the sport, and managed his steed

1 Wornum's Catalogue of the Pictures in the National Gallery, with biographical notices of the painters; 12mo., London, 1847; p. 190.

and lance with infinite boldness and dexterity. When only thirteen years old, mounted on his sorrel horse Guijarrillo, he killed a boar in the presence of his father, and his young Bourbon bride; and he would follow his prey over the most rocky and dangerous ground, excusing his breakneck gallops by saying that Kings should be as valiant in doing as they were powerful in commanding.[1] In this picture he is represented, somewhat towards the left side of the canvass, riding a bay horse, and receiving the boar on the edge of his *media-luna*, a spear barbed with a steel crescent. Near to his Majesty, on the left, and likewise on a bay steed, prances the Count-Duke of Olivarez, whose duty it was, as Master of the horse, to ride close to the royal person;[2] and beyond that minister, the cavalier on the white horse bears some resemblance to the Cardinal Infant Don Fernando, the gallant Primate of Spain. Farther off, at a respectful distance to the left, in the features of the older sportsman on a long-maned white palfrey, the curious observer may detect a likeness to the portrait which Juan Mateos, one of the royal huntsmen, has given as his own in the title-page to his rare book on hunting.[3] The lady in the second coach from the centre of the picture,

[1] Origen y dignidad de la Caça, al Conde-Duque de San Lucar la Mayor, por Juan Mateos, Ballestero principal de su Mag$^{d}$.; 4to., Madrid, 1634, cap. vii., fol. 11 and 12, where will be found an account of several sporting feats of his Majesty.

[2] Id.; fol. 12.

[3] Note 1.

seems to be intended for Queen Isabella, although her face is directed, not towards her dexterous lord, but towards the motley throng on this side the canvass wall of the enclosure. The figures without the circle are grouped in the most skilful and effective manner, and painted in Velasquez's brightest style; and the knot of people gathered about the wounded hound, the keepers with fresh dogs in the slips, the ragged loungers, the old peasant with his broad hat and ample cloak of the national brown cloth, the clergyman, in black, conversing with the cavaliers, in grey and scarlet, and the postillions with their mules, fill the foreground with various colour, and character, and breathing life. Our English painter, who, perhaps, has more of the spirit of Velasquez than any artist living, finely remarked of this picture, that he had never before seen "so much large art on so small a scale."[1] A tolerable copy of this charming work remains, as a record of what Spain has lost and what England has gained, in the royal gallery at Madrid.[2]

1 Letter from Mr. Edwin Landseer to Mr. C. L. Eastlake, in the copies of the minutes of the Trustees of the National Gallery, 1845-6, and of orders to the keeper of the gallery respecting cleaning the pictures, laid before the House of Commons in consequence of an address moved by Mr. Hume, 26th January, 1847, p. 18.

2 Catalogo, No. 68. In the Catalogue of 1828, where it appears as No. 29, it is attributed to Velasquez himself.

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CHAP. X.—REIGN OF PHILIP IV.—CONTINUED.

[Page 692, before line 5 from bottom, add]

*B. Roman.*

Bartolomé Roman was born at Madrid in 1596. He studied painting first in the school of

Vincencio Carducho, and afterwards in that of Velasquez. Few Castilian painters, says Cean Bermudez, equalled him in power of drawing and in richness and harmony of colouring. But his success was by no means commensurate with his merits, and his works were not often to be met with. One of his most important pictures seems to have been a large composition in the sacristy of the church of the Incarnation, representing the Marriage-feast, in the parable, whence a guest was ejected for appearing without a wedding garment.[1] At Alcalá de Henares the convent of San Diego had some pictures by him, amongst which was a St. Anthony that had been begun by Alonso Cano.

[1] S. Matt. xxii., 1—14.

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[Page 713, line from bottom, instead of the notice of P. Morante, read,]

*P. D. Morante.*

Pedro Diaz Morante was a writing master who was born near Toledo in 1566, and flourished at Madrid in the reigns of the second and third Philips. He was the most voluminous of the early Spanish writers on penmanship, and published no less than four volumes on the subject,[1] each preceded by an introduc-

[1] Arte de Escribir, Primera Parte, 1615; Segunda Parte, 1624; Tercera Parte, 1627; Quarta Parte, 1630; Madrid, long folio. His disciple Blas Lopez republished a selection of his specimens of writing in 1657, and Santiago Polmares, in 1776. Amongst the most spirited of his many flourished designs is a pair of fighting dogs, which occurs in his second volume. An idea of his portrait of Philip IV., may, perhaps, be gained by looking at the portly nymph supporting the dedication, to the Count of Floridablanca, of Servidori's Reflexiones, where there is a full account of Morante; tom. i., p. 50.

tion full of unmeasured praise of his art, his scholars, and himself. He was especially proud of having taught a Greek prelate, the Archbishop of Naxia who was at Madrid in the reign of Philip III., on ecclesiastical business, to write the Roman character in good form, in three weeks.[1] Quevedo honoured him with a sonnet in commendation of a portrait which he had executed, with dashes and flourishes of the pen, of Philip IV., and in another poem, makes eulogistic mention of him amongst the artists of Spain.[2]

[1] Parte Segunda; p. 3. [2] Page 713, notes 3 and 4.

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[Page 720, at bottom, add]

*P. de Valpuesta.*

The Licentiate Pedro de Valpuesta was born at Burgo de Osma, in 1614, and, while receiving a learned education at Madrid, also studied painting in the school of Eugenio Caxes, and succeeded in imitating that master's style more exactly than any other of his disciples. He did not relinquish the pencil on taking priests' orders, but continued to paint with credit till his death in 1668, at Madrid. The Franciscan convent and the church of San Miguel, in that capital, possessed several of his religious works; the nuns of Sta. Clara had a series of six pictures on the life of their virgin-patroness; and the church of Buensuceso had a composition representing the Holy Family, which Cean

Bermudez considered the best existing specimen of his skill.

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[Page 721, after line 11, add]

*E. de las Cuevas.*

Eugenio de las Cuevas was born at Madrid in 1613. The son of the painter, Pedro de las Cuevas, and half brother of Francisco Camilo, he studied the art in the school of the former. Too great application engendering a weakness of eye-sight, he laid aside the pencil for a time, and made himself a proficient in music, and afterwards acquired some knowledge of grammar, rhetoric, and mathematics, at the Imperial college. As soon as his sight permitted, however, he returned to his original calling, and obtained so much reputation by his small portraits and other oil pictures, that he was appointed drawing master to Don Juan of Austria. Don Rodrigo Pimentel, Marquess of Viana, when going as governor to Oran, took him thither as his secretary, and employed him for some time as an engineer. At his return to Madrid, his various accomplishments in painting, poetry, and music, made him highly popular in society, of which he remained an ornament until his death in 1667.

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[Page 722, line 7 from bottom, add]

*S. de Herrera Barnuevo.*

At the death of Philip IV., he designed the pompous catafalque, erected for the funeral

honours of that monarch, in the church of the Incarnation, and described with verbose magniloquence in Monforte's official narration of the ceremonial.[1]

[1] Descripcion de las honras; fol. 64. (See chap. xiii., p. 949, note 4.)

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[Page 723, before line 6 from bottom, add]

*F. Burgos y Mantilla.*

Francisco Burgos y Mantilla was the son of a lawyer, who devoted himself to the study of painting first with Pedro de las Cuevas, and next with Velasquez. He distinguished himself by his portraits about 1658, and painted many personages of rank at Madrid.

*T. de Aguiar.*

Tomas de Aguiar was a gentleman of Madrid, who studied painting in the school of Velasquez, and about the year 1660 executed small portraits in oil with considerable skill and reputation. He pourtrayed the poet and historian Antonio de Solis, who rewarded him with a complimentary sonnet full of praise so extravagant that it must have overpaid any possible amount of flattery in the picture.[1]

[1] Varias Poesias sagradas y profanas que dexó escritas (aunque no juntas ni retocadas) Don Antonio de Solis y Ribadeneyra. 4to., Madrid, 1716; p. 35.

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[Page 724, after line 8, add]

*A. Mesa*

Alonso Mesa, likewise a scholar of Cano, was born at Madrid in 1628, and died there in 1668. As an imitator of his master he belongs perhaps to the school of Andalusia. For the church of

St. Sebastian, at Madrid, he painted a picture of St. Anthony, the abbot; and for the Franciscan convent, a series of scenes from the life of the patron saint, afterwards removed to Guadalaxara, none of them works of great merit.

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[P. 726, line 4, after " flowers ;" add]

*P. de Villafranca.*

in 1656 the title-page and the curious plates for Fray Antonio de Castillo's Pilgrimage in the Holy Land.[1]

[1] El Devoto Peregrino, Viage de Tierra Santa compuesto por el F. P. Antonio de Castillo, Predicador Apostolico, Guardian de Belen, &c.; 4to., Madrid, 1656. Besides a large map of the Holy Land, there are plans of Jerusalem, as it was in the days of Christ, and in the days of Castillo, and a great many views of sanctified spots. The author was a Franciscan of Granada, who was sent forth on his travels in 1626; he lived in the Holy Land many years, was thrice Guardian of Bethlehem, and once President of the Convent of the Holy Sepulchre; he spent some time in the convent at Nazareth, and visited every holy place in Palestine. His account of his journey to the East, cap. ii. to v., pp. 105—137, is very curious and entertaining.

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[Page 735, before line 7 from bottom, add]

*Sculptor L. Fernandez de la Vega.*

Luis Fernandez de la Vega was born of a good family at Llantones, a village of Asturias, about the beginning of the seventeenth century. He is supposed to have studied the art of sculpture under Gregorio Hernandez, at Valladolid, and his works had much of the grace, feeling, and correctness which belonged to the works of that fine master. In 1629 he married Doña Maria de Arguelles, apparently at Gijon, where, in 1636, he held the post of judge of the nobles. In that year, also, he received from the captain Fernando

de Valdés a water-mill and a piece of land planted with fruit-trees, as the price of two statues, of St. Joseph and St. Anthony, which he had carved for that gentleman's family-chapel in the church of Our Lady at Gijon. In 1640 he finished a medallion for the chapel of the Vigils in the Cathedral of Oviedo, which likewise was enriched with other specimens of his chisel, by Cean Bermudez esteemed his master-pieces. He died at Oviedo, in 1675, and was buried in the parish church of San Isidoro. Many of his carvings adorned the shrines of Gijon.

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[Page 738, before line 12 from bottom, add]

*J. & J. Valles, engravers.*

Josef and Juan Valles were brothers and engravers, who flourished at Zaragoza during this reign. The first engraved the elaborate title-page to Leonardo de Argensola's Annals of Arragon;[1] and the second engraved, from a design by Juan Martinez, a graceful frontispiece to a book on the birth-place of San Lorenzo, by that prolific and versatile writer, Dr. Juan de Ustarroz.[2]

1 Primera Parte de los Anales de Aragon que prosigue los del secret. Ger. Çurita desde el año 1516, por el Dr. Bartholome Leonardo de Argensola, Rector de Villahermosa, Chronista del Rey, &c.; fol., Çaragoça, 1630.

2 Defensa de la Patria de S. Lorenzo, por el Dr. Juan Fran. Andres de Ustarroz; 4to., Zaragoza, 1638.

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[Page 765, after line 10, add]

*G. Ferrer.*

The Licentiate Garcia Ferrer was an ecclesiastic and painter of some reputation at Valencia.

He painted some pictures for the altar of San Vincente Ferrer in the convent of St. Domingo; and Don Mariano Ferrer, secretary of the academy of San Carlos, possessed a Crucifixion, by him, bearing the date 1632, which was approved by Cean Bermudez. He is said to have practised his art at Madrid.

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CHAP. XI.—REIGN OF PHILIP IV.—CONTINUED.

[Page 765, after line 6, add]

*D. Vidal de Liendo.*

Diego Vidal de Liendo was born at Valmaseda in 1602, his mother being sister of the elder Diego Vidal, canon of Seville.[1] Like his uncle, he probably obtained a knowledge of painting while seeking preferment at Rome, and like him he returned to Spain a canon of Seville, and an artist of considerable skill. To distinguish him from that relative he is called Vidal the younger. His best works are in the great sacristy of his Cathedral, and represent the Crucifixion, St. John, St. Mary Magdalene, and other saintly subjects; and there is, besides, a copy by him of Rafael's picture of the archangel Michael quelling the Evil One. The figures in these compositions were of life size. Amongst the various works of art which adorned the canon's residence Pacheco notices a miniature portrait of an English boy, painted on ivory, by an English artist, which surpassed in beauty and delicacy everything of the kind that he had ever seen.[2]

[1] Pacheco; Arte de la Pintura, p. 355. [2] Chap. vii., p. 1364.

He died at Seville in 1648, and was buried in the Cathedral, in front of the chapel of Our Lady de la Antigua.

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CHAP. XII.—REIGN OF PHILIP IV.—CONCLUDED.

[Page 854, note, further remarks.]

*Life and Writing of Mañara.*

Since the above note was printed, a later edition of Cardenas's Life of Mañara has fallen into my hands, 8vo., Sevilla, 1732, with which there is bound up the Discurso de la Verdad, dedicado a la alta imperial magestad de Dios, compuesto por D. Miguel Mañara Vicentelo de Leca, Cab. del ord. de Calatrava y hermano mayor de la Santa Charidad de No. Señr. Jesus Christo; 8vo., Seville, 1725. The licences to print, affixed to this work, being dated so early as 1671, it probably was first published before the author's death. Mañara paints the nothingness of life and the vanity of human hope and strife in a style ofpicturesque eloquence that may remind the English reader of Jeremy Taylor, or the Spanish artist, of Valdés (chap. xiv., page 1098.) His thoughts are ever fixed on the tomb; he warns the monarch that the dust of Julius Cæsar, "dead and turned to clay," is perhaps affording nourishment to pot-herbs in a garden (p. 4), and the noble dame, "sitting in silken attire in her balcony," that her plumed and jewelled head must one day lie undistinguished amongst skulls, that wore the country hood, or surmounted the shoulders of beggars (p. 18.) The book also contains a letter addressed by Mañara to the Brotherhood of Charity at Antequera (p. 38), a sonnet composed by him (p. 48), a short discourse, pronounced in his own hospital on Christmas-eve (p. 52), and various pious inscriptions for its walls. This later edition of Mañara's Life wants the portrait by Lucas de Valdés, engraved from the original picture by Juan de Valdés, which hangs in that part of the hospital called the Infirmary of the Virgin.

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[Page 880, note 3, add]

*Angel de la Guarda.*

A pretty cancion, addressed to the Angel de la Guarda, will be found amongst the Rimas sacras of Lope de Vega; Obras, tom. xiii., p. 343.

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[Page 889, add to line 4.]

Between 1820 and 1823 the corporation of Seville caused a search to be made for the painter's grave. After digging through the

rubbish a vault filled with bones was reached; but no tombstone or other identifying mark being found, it was again closed, and the earth replaced.[1]

[1] For this information I am indebted to Don J. M. Escazena.

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[Page 889 note [2], add]

*Portraits of Murillo and his wife and daughter.*

Mr. Davies, Life of Murillo, p. lxxxvii., says he brought to England portraits of Murillo and his wife, and also a miniature of the latter holding a pink in her hand. He likewise mentions (p. 100, note) a portrait of their daughter, Francisca, "tearing off her variegated dress previous "to taking the veil," painted by her father, and existing in England.

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[Page 924, line 2 from bottom, add]

*Drawing by Murillo.*

Cean Bermudez possessed a pen and ink drawing by Murillo, apparently made at Cadiz, and signed with his name, which contained twelve studies of ships cleverly sketched from different points of view.

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CHAP. XIII.—REIGN OF CHARLES II.

[Page 965, line 9, for the notice of Bishop Mascareñas, read the following.]

*Bishop Mascareñas.*

Geronimo Mascareñas, a noble Portuguese, was a knight of Calatrava, usher of the curtain[1] to Philip IV., and Bishop-elect of Leyria. The revolution in Portugal, and his adherence to his Castilian sovereign, debarring him from that diocese, he received, in exchange, the mitre of Segovia, and during his residence there amused his leisure with the pencil.[2] He was chaplain and historian of the Embassy to Trent, to fetch home Queen Mariana, which Velasquez accompanied as far as Genoa.[3] A busy man of letters, he

[1] Chap. viii., p. 537, note 4.

[2] Palomino; tom. i., p. 186.

[3] Chap. ix., p. 1368, note 1.

projected and partly executed no less than twenty-six works of history, biography, and antiquarian research, of which he lived to publish seven.[4]

4 A list of his intended works will be found in the Prologo to his Viage de la Reyna; his published writings are enumerated by Nic. Antonio; Bib. Nova. tom. ii., p. 589.

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[Page 983, line 12 from bottom, add]

*L. Giordano.*

Whilst Giordano was employed at the Escorial, two doctors of theology were ordered to attend upon him, to answer his questions and resolve any doubts that might arise as to the orthodox manner of treating his subjects. A courier was despatched every evening to Madrid, with a letter from the Prior to the King, rendering an account of the artist's day's work; and, within the present century, some of these letters were still preserved at the Escorial. On one occasion he wrote thus: "Sire, your Giordano has painted this day "about twelve figures thrice as large as life. To "these he has added the powers and dominations, "with the proper angels, cherubs, and seraphs, "and clouds to support the same. The two "doctors of divinity have not answers ready for "all his questions, and their tongues are too slow "to keep pace with the speed of his pencils."[1]

1 Les Arts Italiens en Espagne, ou histoire des artistes Italiens qui contribuêrent à embellir les Castilles; fol. Rome, 1824, p, 119, note 29. This work, which appeared in the same form in the same year in Italian, was published by authority and at the expense of the Academy of St. Luke, to which body it is dedicated, and was written by M. Quilliet, author of the Dictionnaire des Peintres Espagnols, 8vo. Paris, 1816; who, indeed,

in the preface to that volume (p. xi., note *) refers to his Dictionnaire des Artistes Etrangers qui ont travaillé en Espagne, a book of which I have been unable to find any other mention, and which, probably, was first published in the above-mentioned form at Rome. The author, calls himself Ancien conservateur des Monumens des Arts dans les Palais royaux d'Espagne, and says that he lived for sixteen years in Spain, and collected a large mass of materials for a history of Spanish art, which was lost in the rout at Vittoria. The letters mentioned in the text were shown to him by one of the monks of the Escorial.

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[Page 984, add to line 14 from bottom, add]

*L. Giordano.*

He is said likewise to have been employed to veil some of the nudities, in the Escorial pictures which offended the austere souls of Charles II. and his monks. Besides piecing the robe of Titian's St. Margaret,[1] he is supposed to have metamorphosed a picture, by that master, of Tarquin violating Lucrece, into a whiskered and turbaned Turk, brandishing a scimitar over the head of a Sultana robed in ermine. Happily these audacious changes were wrought in water colours, and a damp sponge applied in the present century recalled the rich Venetian colouring to its original brightness.[2]

[1] Chap. i., p. 31.

[2] Les Arts Italiens en Espagne; p. 115, note 6. This fine picture bought from the collection of Charles I. at Whitehall, by Philip IV., was stolen from Madrid by Joseph Bonaparte, and is now in the possession of William Coningham, Esq.

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[Page 1036, before line 7 from bottom, add]

*I. de Burgos.*

Isidóro de Burgos y Mantilla, probably a relative of the pupil of Velasquez,[1] painted in 1671,

[1] Chap. x., p. 1376.

a series of portraits of the Kings of Spain, from Henry II. to Charles II. inclusive, to adorn the apartments allotted to guests at the Chartreuse of Paular. They are designed with grace, says Cean Bermudez, and agreeably coloured. The painter was likewise a poet, and printed a romance in honour of the statue of San Miguel, carved by Doña Luisa Roldan[2] for the Escorial.

[2] Chap. xiv., p. 1146.

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[Page 1046, before line 14, add]

*M. de Castro.*

Manuel de Castro was a native of Portugal, and a scholar of Claudio Coello at Madrid. Two pictures, of Our Lady attended by a company of angelic choristers, and of the redemption of captives, painted for the convent of Trinity, and a fresco executed on a chapel dome in the convent of Mercy, at Madrid, attracted so much attention, that he was made painter to the King in 1698, in the place of Bartolomé Perez.[1] He painted various other works in the churches of San Juan de Dios and San Felipe Neri, and died at Madrid in 1712. His drawing, says Cean Bermudez, was often incorrect, and his compositions very unequal in merit.

[1] Page 1032. Perez was killed in 1693, so that, perhaps, was the year of Castro's appointment; Cean Bermudez, however, has it 1698, and does not correct that date in his *errata*.

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[Page 1062, after line 8, add]

*Engraver J. de Renedo.*

Juan de Reñedo was an engraver of some merit who flourished at Zaragoza, and engraved,

in 1666, a bold title-page, adorned with heraldic and allegorical devices, for Sayas's Annals of Arragon.[1]

[1] Anales de Aragon desde el año 1520, hasta el de 1525; escrivialos Don Franco. Diego de Sayas Rabanera y Ortubia, Chronista del Rey; fol. Zaragoza, 1666.

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[Page 1063, before line 5 from bottom.]

*J. de Rebenga. Sculptor.*

Juan de Rebenga was a gentleman of Zaragoza of good family, who studied sculpture at Rome for some years, and afterwards established himself at Madrid. Choosing to play the man of fashion, however, rather than to work as an artist for his bread, he soon spent his moderate patrimony, and at last died in a public hospital, in 1684. His works were generally modelled in wax, and of a small size; the largest and most important being the graceful figure of Our Lady, hewn in stone, and placed over the door of the church of the Angels' nunnery, at Madrid.

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CHAP. XIV.—REIGN OF CHARLES II.—CONCLUDED.

[Page 1081, to line 10 from bottom add]

*V. Victoria.*

His rather pleasing portrait, from a painting of his own, was engraved by Fabregat, for Ponz's account of Valencia.[1]

[1] Ponz; tom. iv., p. 118.

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CHAP. XV.—REIGNS OF THE BOURBONS.

[Page 1167, to last line, add]

*Charles III.*

Only on his death-bed, when sorely beset by his confessors, did he tarnish his reputation as a

man of taste by charging the Count of Florida-blanca to burn all the pictures of Venus and other erotic subjects contributed by Titian to the royal galleries, a sentence which the minister wisely took upon himself to commute to banishment to a lumber-room.[1]

[1] Les Arts Italiens en Espagne; p. 18.

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[Page 1175, before line 5 from bottom, add]

*D. G. M. de Jovellanos.*

Don Gaspar Melchor de Jovellanos, the celebrated jurist and statesman, was an enlightened lover and promoter of the fine arts. His mind seems to have been mainly directed to the subject by his early and steady friend Cean Bermudez, with whom he took a warm interest in the establishment of the school of design at Seville.[1] Becoming a member and councillor of the academy of San Fernando at Madrid, he delivered in 1784 the customary discourse,[2] at the distribution of prizes, a discourse full of learning and eloquence, and very different from the barren verbiage which the academicians were wont to hear. In his days of prosperity he amused his leisure by collecting pictures, and by making notes on artistic and antiquarian subjects, some of which he communicated to Ponz;[3] and while a prisoner in the castle of Bellver, in

[1] Chap. xvi., p. 1322. [2] Chap. iii., p. 145, note [1].

[3] Ponz; tom. xi., carta vi., Nos. 63 to 86, p. 243 to p. 257, are written by Jovellanos. He wrote also ten letters on the Asturias, intended for Ponz, but not finished till after the death of that author, and still unpublished.

Majorca, he beguiled the time by drawing up an account of that fortress, illustrated with plans executed by himself, by writing notes on the architecture of England, and by making literary researches in the conventual libraries of the island, which were rewarded by the discovery of an unpublished discourse on the cube, by Juan de Herrera, the architect of the Escorial. These curious manuscripts he committed to the care of Cean Bermudez, who has given an account of them in his memoirs of his friend.[1]

[1] Memorias; cap. xvii. and xviii., pp. 315 to 333. A fuller description of Juan de Herrera's discourse will be found in Los Arquitectos, tom. iii., p. 365.

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[Page 1247, additional notices of M. Salvador Carmona and F. Selma.]

*M. Salvador Carmona.*

Carmona was born at Nava del Rey in 1734, and was taught drawing by his uncle, the sculptor. In 1752 he went to Paris, and became the pupil of Nicolas Doupins, the engraver, and, after nine years' application, was made engraver to the King of France in 1761. In 1763 he returned to Madrid, and presented to Charles III. an engraving which he had executed from an allegorical picture by Solimena; the year following he was elected into the academy of San Fernando; in 1777 he was made director of the engravers in that institution; and in 1783 he was appointed engraver in ordinary to the King of Spain, with a salary of 8000 reals. His

marriage with the daughter of Mengs, who was his second wife, took place in 1768 at Rome. He engraved the Crucifixion, by Velasquez, and a Virgin of the Conception, by Murillo, and many of the pictures of Mengs. The last of his works, which exceeded 300 in number, was a small print of San Rafael, executed in the 84th year of his age. He died at Madrid in 1820.[1]

*F. Selma.*

Selma was born at Valencia in 1750, and learned drawing from Bayeu, and engraving from Manuel Salvador Carmona. In style, however, he resembles Edelinck more than he does his master. Amongst his more important works are the Pearl, and the Madonna of the Fish, after Rafael, and the portrait of Charles V., on foot, after Titian. In 1786 he began to engrave the plates for the Maritime Atlas of Spain, a work which occupied him for many years, and for his labours on which he was made engraver in ordinary to the King. His last plates, of a more interesting kind, were the Pasmo of Rafael, and a portrait of the navigator Magallanes, which were executed in a style somewhat bolder than his earlier works. He seems to have been a man of cultivated mind, being well read in mathematics and poetry; and his amiable disposition and agreeable social qualities caused him, at his death in 1810, to be much regretted.[2]

1 Distrib. de los prem. hecha por el acad. de San Fernando, 1832; pp. 73—79.

2 Id., pp. 103—106.

## CHAP. XVI.—REIGNS OF THE BOURBONS.—CONCLUDED.

[Page 1270, line 2 from bottom, " in 1778."[1]]

*Goya's etchings.*

[1] In Dr. G. K. Nagler's Neues Allegemeines Künstler-Lexicon, 15 bänd. 8vo., München, 1835—45 (which only brings the work down to letter S) band v., p. 307, will be found an incorrect notice of Goya, followed by a list of some of his engravings, which, meagre as it is, is probably the fullest yet drawn up. English readers will perhaps hesitate to accept his statements, if they have happened to open his 3rd volume at page 213, and read that " Cruickshank, George, is a famous caricaturist and copper-plate engraver of London, *whose real name is Simon Pure.*"



# CATALOGUE OF WORKS

EXECUTED BY AND ASCRIBED TO

# DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ.



MDCCCXLVIII.

*Spain ; Madrid*—Queen of Spain; Royal Museum; National Museum.

Catálogo de los cuadros del Real Museo de pintura y escultura de S. M. redactado por D. Pedro Madrazo; 8vo., Madrid, 1843; pp. xiv., 433. When the letters C. L. are added, it means that the picture is engraved on stone in the Coleccion Lithographica; chap. xvi., p. 1327, note.

For the Museo Nacional, no catalogue being yet published, I have used my own notes, as also at

*Valencia.*—Academy of San Carlos.

*Valladolid.*—Public Museum.

Compendio historico y descriptivo de Valladolid seguido del Catalogo de las pinturas y esculturas que existen en el Museo de esta ciudad; sm. 8vo., Valladolid, 1843, pp. 94. The contents of each room being numbered separately, I have referred to the pages of the book.

*France; Paris.*—ex-King of the French. Louvre, Old Gallery; Spanish Gallery; Standish Collection.

Notice des Tableaux exposés dans le Musée Royale, sm. 8vo., Paris, 1838, pp. 360. The Spanish pictures in the long gallery appear to have been for the most part trophies of conquest, overlooked when the Bourbons were restored to France, and the Imperial spoils, to Italy and Spain.

Notices des Tableaux de la Galerie Espagnole exposée dans le Musée Royal; sm. 8vo., Paris, 1838, pp. 117. This collection was formed in Spain by Baron Taylor, for the ex-King Louis Philippe, soon after the Revolution of 1830. Many of the best pictures were bought from Don Julian Williams, British Consul at Seville.

Catalogue de Tableaux Dessins et Gravures de la Collection Standish légués au Roi par M. Franck Hall Standish; sm. 8vo., Paris, 1842, pp. 107. Mr. Standish likewise purchased largely from Mr. Williams, from whom he obtained the Count of Aguila's (chap. xii., p. 825, note) fine collection of Spanish drawings (chap. xii., p. 924), probably the most important ever formed.

*Germany; Vienna.*—Emperor of Austria, Imperial Gallery in the Belvedere palace.

Verzeichniss der kais. kön. Gemälde-Gallerie im Belvedere zu Wien von Albrecht Krafft; sm. 8vo., Wien, 1837, pp. xxiv., 450. Each room having its contents numbered apart, I have referred to the pages of the work.

*Munich.*—King of Bavaria, Royal Pinakothek; Duke of Leuchtenberg, gallery.

Verzeichniss der Gemälde in der kön. Pinakothek zu München von Georg v. Dillis; 12mo., Munchen, 1838, pp. xxx., 346. The Spanish pictures hang in Saal vi; the numbers of that room are, therefore, referred to.

Verneichniss der Bilder-Gallerie seiner kön. hoheit des Prinz Eugen, Herzogs von Leuchtenberg in München; 12mo., München, 1839, pp. ii., 59.

*Dresden.*—King of Saxony; Royal Gallery.

Verzeichniss der kön. Sächsischen Gemälde Gallerie zu Dresden von Friedrick Matthai; 8vo., Dresden, 1837, Abth. i., pp. x., 252, ii., pp. vi., 130. The Spanish pictures occur in the second part.

*Russia; St. Petersburg.*—Emperor of Russia; Imperial Gallery in the palace of the Hermitage.

Livret de la Galerie Impériale de l'Ermitage de St. Petersbourg; 8vo, St. Petersbourg, 1838, p. 531. All the Spanish pictures, with one exception, being assembled in Salle xli., I have referred to the numbers of that room. A few of these pictures formed part of the Houghton and Choiseul collections bought by the Empress Catherine II.; the greater portion were purchased by the Emperor Alexander I., from Mr. Coesvelt, of Amsterdam, in 1814; and a considerable number by the present Emperor, Nicholas I., from Don Manuel Godoy, ex-Prince of the Peace, in 1831. Those thus acquired are distinguished by the syllables Hough. Chois. Coes. or Go.

*Sweden; Stockholm.*—King of Sweden; Royal Palace.

Förteckning öfver de Taflor som visas idet Kongl. Museum i Stockholm; 8vo. Stockh. 1842, pp. 34.

*Holland; The Hague.* King of Holland, Royal Museum; Private Gallery in the Royal Palace.

Notices des Tableaux du Musée Royal à La Haye, sm. 8vo., La Haye, N.D. pp. 32.

For the Private Gallery I have used my own notes.

*Amsterdam.*—Royal Museum.

Description des Tableaux qui constituent le Musée du Royaume des Pays Bas à Amsterdam; sm. 8vo., Amsterdam, 1843, pp. 67.

*Belgium; Brussels.*—King of the Belgians; Royal Museum.

Musée Royal de Belgique; Peinture et sculpture; Catalogue publieé par la Commission administrative; sm. 8vo., Bruxelles, 1844, pp. vi., 150.

*Italy; Milan.*—Imperial Academy of Arts.

Guida per l'I. R. Pinacotheca di Brera; 8vo., Milan, 1838; pp. iv., 108.

*Turin.*—King of Sardinia; Royal Gallery; Madama Palace.

La Reale Galleria de Torino illustrata da Roberto d'Azeglio, Direttore; 3 tom. fol. Torino, 1836-47.

*Florence.*—The Grand Duke of Tuscany. Imp. and Royal Gallery in the Palace degli Uffizi, and in the Pitti Palace.

Galerie Impériale et Royale de Florence; sm. 8vo., Florence, 1837, pp. 204.

*Florence, Venice, and Rome.*—Various public and private Galleries, for which I have used my own notes or the Hand-books for Travellers in Northern and Central Italy; fcap 8vo., London, 1843, 1847.

*Naples.*—King of the Two Sicilies; Royal Museum.

Guide pour la galerie des tableaux du Musée Bourbon; 12mo., Naples, 1846, pp. 167.

*England; London.*—The National Gallery.

Descriptive and historical catalogue of the pictures in the National Gallery with Biographical notices of the painters; by Ralph N. Wornum, revised by C. L. Eastlake, R.A.; 12mo., London; pp. 215. A great improvement on the former catalogue, mentioned in chap. i., p. 68, and full of useful information.

For the private galleries of the Duke of Sutherland, the Marquess of Lansdowne, the Marquess of Westminster, the Earl of Ellesmere, and Samuel Rogers, Esq., I have used and referred to the numbers in Mrs. Jameson's Companion to the most celebrated private galleries in London; 8vo., London, 1844; perhaps the best book of the kind ever written; and for the galleries at Hampton Court and Dulwich college, the same clever and accurate lady's Hand-book for the public galleries in and near London; 8vo., London, 1842, all other notices of these, that I have seen, being at once void of information and full of errors.

*Cambridge.*—University; Fitzwilliam Museum.

Catalogue of paintings and drawings, &c., bequeathed to the University by Viscount Fitzwilliam in 1816, by W. K. Ridgway, 12mo., Camb., 1838, p. 32. As bad a catalogue as can be imagined.

For the collections of the Duke of Marlborough, at Blenheim, the Earl of Radnor, at Longford Castle, and the Marquess of Exeter, at Burghley, I have used Hazlitt's Criticisms on Art, with Catalogues of the principal galleries; sm. 8vo., London, 1843; for that of William Miles, Esq., the Catalogue of the pictures at Leigh Court, with etchings of the whole collection, by John Young; 4to., London, 1822, pp. vi., 33; a most inaccurate work of much pretension and no value; for those of Lord Heytesbury, Thomas Purvis, and George Bankes, Esqrs., M.S. Catalogues which have been kindly placed at my disposal; for those of Lord Northwick, the notices in the Art-Union, 1846, vol. viii. pp. 252, 271; and for others, my own notes.

In the pictures of foreign galleries I have given the measurements according to the local standard. The French and Sardinian *metre* is about 39$\frac{1}{3}$ inches English, and the *centimetre* is the 1/100th part of a *metre;* the Castilian foot is about 11 inches English; the German and Russian foot nearly the same as our own; and the Italian palm about 8$\frac{3}{4}$ inches English.

# WORKS OF VELAZQUEZ.

## SACRED SUBJECTS.

| | |
|---|---|
| Lot and his Daughters; bought at the sale of the Orleans gallery, in 1799, by Mr. Hope, for 500 guineas, and again sold, in 1816; Buchanan's Memoirs, vol. i., p. 146. Engraved by Ph. Triere. | England.<br>Ld. Northwick.<br>Thirlestane Ho.<br>Cheltenham. |
| The Finding of Moses; from the Orleans gallery, in which it was valued to the late Lord Carlisle, one of the purchasers of the collection, at 500 guineas; Buchanan's Memoirs, vol. i., p. 146. Engraved by De Launay le jeune. Doubtful. | England.<br>E. of Carlisle,<br>Castle Howard,<br>Yorkshire. |
| *La Tunica de Josef;* the Sons of Jacob bringing Joseph's bloody coat to their Father. Chap. ix., p. 619. Figures life-size. | Spain.<br>Q. of Spain.<br>Escorial. |
| *La Tunica de Josef;* the same composition, of the same size. Chap. ix., p. 613, note [1]. | Madrid.<br>Josè Madrazo,<br>Director of the<br>Roy. Mus. |
| The Coronation of Our Lady. Chap. ix., p. 678. Engraved by Massard, and in the C. L.<br>6 ft. 4 in. high; 4 ft. 10 in. wide. | Madrid.<br>Q. of Spain.<br>Roy. Mus. No. 62. |
| Our Lady; kneeling with outstretched arms, as if receiving the Annunciation.<br>4 ft. 11 in. high; 5 ft. 9 in. wide. | England.<br>Wm. Miles, M.P.<br>Leigh Court,<br>Somerset. No. 10. |
| Angels appearing to the Shepherds of Bethlehem.<br>1 m. 80 c. high; 1 m. 25 c. wide. | Paris.<br>ex-K. of the French.<br>Lou. St. Col.<br>No. 153. |
| Adoration of the Shepherds. Chap. ix., p. 582.<br>2 m. 26 c. high; 1 m. 65 c. wide. | Paris.<br>ex-K. of the French.<br>Lo. Sp. G. No. 282. |
| Adoration of the Wise Men: in his early manner. C. L.<br>7 ft. 3½ in. high; 4 ft. 6 in. wide. | Madrid.<br>Q. of Spain.<br>Roy. Mus. No. 167. |
| Our Lady with the Infant Saviour. | Genoa.<br>Cataneo Palace. |
| Our Lord on the Cross. Painted for the Nunnery of San Placido at Madrid, and falling afterwards into the possession of the Duke of San Fernando, was presented by him to Ferdinand VII. Chap. ix., p. 619. Engraved by J. A. Salvador Carmona, and in the C. L.; and the head etched by R. C. Bell, for this work.<br>8 ft. 11 in. high; 6 ft. 1 in. wide. | Madrid.<br>Q. of Spain.<br>Roy. Mus. No. 51. |

| | |
|---|---|
| Our Lord and the Disciples at Emmaus.<br>1 m. 20 c. high; 1 m. 58 c. wide. | PARIS.<br>ex-K. of the French.<br>Lo. Sp. G. No. 283. |
| Head of St. John Baptist in a charger. | ENGLAND.<br>Ld. Northwick,<br>Thirlestane Ho.<br>Cheltenham. |
| St. Joseph on his death-bed, attended by Our Lord and the Virgin; some heads of angels seen above. Hough. Engraved by Michell, and also in the Description de l'Ermitage; tom. ii., p. 60. Figures half-length.<br>3 ft. 2 in. high; 4 ft. 8 in. wide. | ST. PETERSBURG.<br>Emp. of Russia.<br>Herm. No. 105. |
| St. Peter repenting. Half-length; life-size.<br>95 c. high; 84 c. wide. | PARIS.<br>ex-K. of the French.<br>Lo. Sp. G. No. 284. |
| St. Peter. Half-length; life-size.<br>95 c. high; 84 c. wide. | Lo. Sp. G. No. 285. |
| St. John. Half-length.<br>97 c. high; 68 c. wide. | Lo. Sp. G. No. 287. |
| St. Anthony the Abbot, and St. Paul the first Hermit. Chap. ix., p. 676. C. L.<br>9 ft. 3. in. high; 2 ft. 6 in. wide. | MADRID.<br>Q. of Spain.<br>Roy. Mus. No. 87. |
| St. Anthony the Abbot, and St. Paul the first Hermit. Sketch of the above.<br>68 c. high; 54 c. wide. | PARIS.<br>ex-K. of the French.<br>Lo. Sp. G. No. 286. |
| St. Isidore the Labourer.<br>87 c. high; 73 c. wide. | Lo. Sp. G. No. 288. |
| St. Francis Borgia arriving at the Jesuits' college. Chap. ix., p. 678. A composition of eight figures. Life-size. | LONDON.<br>D. of Sutherland.<br>Stafford House.<br>No. 105. |
| St. Roque. Very doubtful. Small. | STOCKHOLM.<br>K. of Sweden;<br>Roy. Pal. No. 408. |

## HISTORICAL, MYTHOLOGICAL, AND FANCY COMPOSITIONS AND FIGURES.

| | |
|---|---|
| *Los Borrachos*, the Drunkards. Chap. ix., p. 596. Engraved by M. Salvador Carmona, and in the C. L.; and etched, in 1778, by F. Goya, from whose plate it was etched by H. Adlard for this work. A composition of nine figures; life-size.<br>5 ft. 11 in. high; 8 ft. 1 in. wide. | MADRID.<br>Q. of Spain.<br>Roy. Mus. No. 138. |

| | |
|---|---|
| *Los Borrachos.* A composition of six figures. The first sketch of the above. Chap. ix., p. 597.<br>2 ft. 8 in. high; 3 ft. 3 in. wide. | ENGLAND.<br>Ld. Heytesbury.<br>Heytesbury House, Wilts. |
| The Forge of Vulcan. Chap. ix., p. 610. Figures life-size. Engraved by Glairon, 1798, and in the C. L.<br>8 ft. high; 10 ft. 5 in. wide. | MADRID.<br>Q. of Spain.<br>Roy. Mus. No. 195. |
| The Surrender of Breda, known also as *El Cuadro de las lanzas;* the Marquess Spinola receiving the Keys of Breda from Prince Justin of Nassau. Chap. ix., p. 634. Figures life-size.<br>11 ft. high; 13 ft. 2 in. wide. | Roy. Mus. No. 319. |
| The Surrender of Breda; a study for a portion of the above picture. | PARIS.<br>Ml. D. de Dalmatie.<br>R. de l'Université. |
| *Las Hilanderas*, or the Tapestry Manufactory. Chap. ix., p. 675. Engraved by F. Muntaner, 1796. Figures about the life-size.<br>7 ft. 10 in. high; 10 ft. 4½ in. wide. | MADRID.<br>Q. of Spain.<br>Roy. Mus, No. 335. |
| *Las Meniñas*, or the Maids of Honour. Velazquez in his studio, painting the Infanta Margarita Maria. Engraved by P. Audoin; etched by F. Goya; and in the C. L. Figures life-size.<br>11 ft. 5 in. high; 9 ft. 11 in. wide. | Roy. Mus. No. 155. |
| *Las Meniñas.* A finished sketch, or small repetition of the above picture, probably from the collection of Don G. M. de Jovellanos. Chap. ix., p. 652.<br>5 ft. 5 in. high; 4 ft. 10 in. wide. | ENGLAND.<br>G. Bankes, M.P.<br>Kingston Hall, Dorset. |
| The Family Picture of Velazquez. Chap. ix., p. 671. Badly engraved on a very small scale by Kovatsch. Figures two-thirds life-size.<br>4 ft. 9 in. high; 5 ft. 5 in. wide. | VIENNA.<br>Emp. of Austria.<br>Imp. Gal. Bel. P. p. 169. |
| Mars; a naked figure, seated with a helmet on his head, and various pieces of armour on the ground at his feet. Engraved by G. R. Le Villain, 1797. Full-length; life-size.<br>6 ft. 5 in. high; 3 ft. 5 in. wide. | MADRID.<br>Q. of Spain.<br>Roy. Mus. No. 63. |
| Mœnippus; an old man in a cloak, standing. Engraved by M. Esquivel, and etched by F. Goya. Full length; life-size.<br>6 ft. 5 in. high; 3 ft. 4½ in. wide. | Roy. Mus. No. 245. |
| Esop; a man in a ragged dress, with his left hand in his bosom, and the right hand holding a folio bound in parchment. Engraved by M. Esquivel, and etched by F. Goya, 1778. Full length; life-size.<br>6 ft. 5 in. high; 3 ft. 6 in. wide. | Roy. Mus. No. 254. |
| Mercury lulling Argus to sleep with the music of his flute.<br>4 ft. 6½ in. high; 8 ft. 11 in. wide. | MADRID.<br>Q. of Spain.<br>Roy. Mus. No. 61. |
| The Paladin Orlando, dead. Chap. ix., 680. Life-size. | PARIS.<br>Cte. de Portalis. |
| Barbarossa the Corsair; in red Turkish robes, and white hood; drawn sword in right hand. Engraved by P. Croutelle, 1799, and etched by F. Goya. Full length; life-size.<br>7 ft. 1½ in. high; 4 ft. 4 in. wide. | MADRID.<br>Q. of Spain.<br>Roy. Mus. No. 127 |

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| The Alcalde Ronquillo, (the fighting judge sent to reduce Segovia in the war of the *Communeros* in 1520. Sandoval; Hist. del. Emp. Carlos V., tom. i., p. 177.); standing in a dark dress, with his hand resting on a walking stick; on a floor paved with brown and white marble. Purchased at Madrid, from Don José Madrazo, by Sir David Wilkie, and sold at his sale in London in May, 1842. A portrait, said to be Ronquillo, is mentioned by Cean Bermudez, as existing in his time in the Royal Palace at Madrid, and as having been etched by F. Goya. Full length; life-size.<br>6 ft. 8 in. high; 4 ft. 1 in. wide. | London.<br>James Hall,<br>40, Brewer Street. |
| A *Pretendiente*, or Place-hunter of the court of Philip IV.; in a black dress, and bowing, in the act of presenting a memorial. Chap. ix., p. 681. Full length, life-size.<br>7 ft. 2 in. high; 3 ft. 8½ in. wide. | Madrid.<br>Q. of Spain.<br>Roy. Mus. No. 267. |
| *El Aguador de Sevilla*, the Water-seller of Seville. Chap. ix., p. 580. Engraved by B. Amettler. | London.<br>D. of Wellington,<br>Apsley House. |
| Two Peasants seated at a table, with flasks and glasses, one of them holding a glass of wine in his left hand.<br>2 ft. 3 in. high; 2 ft. 8 in. wide. | St. Petersburg.<br>Emp. of Russia.<br>Herm. No. 62. |

## PORTRAITS AND STUDIES.

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| Philip III. in armour, and on a dun or cream-coloured horse. Chap. ix., p. 616. Etched by F. Goya, 1778, and in the C. L. Life-size.<br>10 ft. 9 in. high; 11 ft. 3 in. wide. | Madrid.<br>Q. of Spain.<br>Roy. Mus. No. 230. |
| Philip IV. in armour, and on a bay horse. Chap. ix., p. 595. Etched by F. Goya, 1778, and in the C. L. Life-size.<br>10 ft. 9½ in. high; 11 ft. 3 in. wide. | Roy. Mus. No. 299. |
| Philip IV. on horseback; apparently a sketch for the above picture.<br>1 ft. 6 in. high; 1 ft. 6 in. wide. | England.<br>W. Miles, M.P.<br>Leigh Court,<br>Somerset. No. 56. |
| Philip IV. on horseback. It has been attributed to Rubens, but is now supposed to be the picture painted as a model for Tacca's bronze statue at Madrid. Chap. ix., p. 616. Life-size. | Florence.<br>Gr. D. of Tuscany.<br>Imp. & Roy. Gal.<br>p. 87. |
| Philip IV. in his youth, standing; in a black dress and cloak; his right hand holding a paper, the left resting on a table, upon which lies his hat. Full length; life-size.<br>7 ft. 2 in. high; 3 ft. 8 in. wide. | Madrid.<br>Q. of Spain.<br>Roy. Mus. No. 258. |
| Philip IV. at his prayers. Chap. viii., p. 527. Formerly at the Escorial. Full length; life-size.<br>7 ft. 6 in. high; 5 ft. 3 in. wide. | Roy. Mus. No. 449. |
| Philip IV. in his youth; in steel and gold armour, and a red scarf. Bust; life-size.<br>2 ft. 8 in. high; 1 ft. 7 in. wide. | Roy. Mus. No. 74. |

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| Philip IV. standing; black dress, short cloak, and gold chain; in the left hand, a hat, and in the right, a glove. Full length; life-size. 7 ft. 6 in. high; 4 ft. 6 in. wide. | MADRID. Q. of Spain. Roy. Mus. No. 109. |
| Philip IV. in his youth, standing; in sporting costume; a cap on his head; hands gloved, and in the right hand a fowling-piece; a dog by his side, and a tree behind. Full length; life-size. 6 ft. 10 in. high; 4 ft. 6 in. wide. | Roy. Mus. No. 200. |
| Philip IV. in shooting dress; with a dog and gun. Unfinished. Full length; life-size. | LONDON. Col. H Baillie, M.P. 34, Mortimer St. |
| Philip IV. standing; in a black dress; his right hand holding a memorial, and his left resting on the hilt of his sword; behind, red drapery, and a balustrade. Full-length; life-size. | THE HAGUE. K. of Holland. Roy. Pal. |
| Philip IV. standing; in a black dress, and holding a paper in his hand. Painted for the Marquess of Leganes (chap. viii., p. 536). This picture was taken by the French from the Altamira gallery, at Madrid, during the War of Independence, restored at the peace, and sold with the rest of the collection in London, in 1827, when Mr. William Bankes became the purchaser. In the right-hand bottom corner is the inscription R. PHE. 4. Full length; life-size. 7 ft. 8 in. high; 4 ft. 10 in. wide. | ENGLAND. Geo. Bankes, M.P. Kingston Hall, Dorset. |
| Philip IV.; standing, in a black dress, trimmed with silver, holding in his hand a paper inscribed with the name of Velazquez. Taken from the palace at Madrid during the war, by the French General Dessolle, from whose daughter it was purchased by Mr. Woodburn. Full length, life-size. | SCOTLAND. D. of Hamilton, Hamilton Palace, Lanarkshire. |
| Philip IV. in mature age; black dress. Bust. 2 ft. $5\frac{1}{2}$ in. high; 1 ft. $\frac{1}{4}$ in. wide. | MADRID. Q. of Spain. Roy. Mus. No. 156. |
| Philip IV. in advanced age; black dress; hat in the left hand, and a paper in the right; red curtain and table with red cover in the back-ground. Full length. 7 ft. $3\frac{1}{2}$ in. high; 4 ft. 6 in. wide. | Roy. Mus. No. 142. |
| Philip IV. standing in a black dress. Full length; life-size. 2 m. 7 c. high; 1 m. 21 c. wide. | PARIS. ex-K. of the French. Lo. Sp. G. No. 292. |
| Philip IV. Small full-length figure. | LONDON. E. of Ellesmere. No. 122. |
| Philip IV. in a black dress; his right hand holding a paper, and his left gloved; the glove off the other. Knee-piece. Life-size. 4 ft. high; 2 ft. 8 in. wide. | VIENNA. Emp. of Austria. Imp. Gal. Bel. P. p. 177. |
| Philip IV. | ENGLAND. Ld. Northwick, Thirlestane House, Cheltenham. |
| Philip IV., in crimson and ermine. Bust. | ENGLAND. Dulwich College. No. 309. |

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| Philip IV., in a black dress and gold chain. Bust. Coes.<br>2 ft. 2 in. high ; 1 ft. 9 in. wide. | St. Petersburg.<br>Emp. of Russia.<br>Herm. No. 17. |
| Philip IV. in a black dress. Bust. Life-size.<br>About 2 ft. 1 in. high ; 1 ft. 6. in. wide. | London.<br>Ld. Ashburton,<br>82, Piccadilly. |
| Philip IV. ; study of his head.<br>38 c. high ; 30 c. wide. | Paris.<br>ex-K.of theFrench.<br>Lo. Sp. G. No.293. |
| Philip IV. in armour ; study of his head. Purchased in 1834. Engraved by Cesare Ferreri, Re. Gal. di Tor. illus. vol. i., tav. xxxvi.<br>41 c. high ; 35 c. wide. | Turin.<br>K. of Sardinia.<br>Roy. Gal. |
| The Cardinal Infant Don Ferdinand of Austria, Archbishop of Toledo, Viceroy of Flanders ; in a sporting dress, with a fowling-piece in his hand, and a dog by his side. Full length ; life size. Etched by F. Goya, and in the C. L.<br>6 ft. 10 in. high ; 3 ft. 10 in. wide. | Madrid.<br>Q. of Spain.<br>Roy. Mus. No.278. |
| The Cardinal Infant Don Ferdinand; in a shooting costume. Unfinished. Full length ; life-size. | London.<br>Col.H.Baillie,M.P.<br>34, Mortimer St. |
| The Infant Don Balthazar Carlos, Prince of Asturias, son of Philip IV. and Isabel of Bourbon; on a bay pony. Chap. ix., p. 633. Less than life-size. Engraved by F. Goya, 1778 ; by R. Earlom, in mezzotint, 1784 ; and in the C. L.<br>7 ft. 6 in. high ; 6 ft. 2½ in. wide. | Madrid.<br>Q. of Spain.<br>Roy.Mus. No.332. |
| The Infant Don Balthazar Carlos on his pony ; apparently a study for the picture above. | England.<br>Dulwich College.<br>No. 194. |
| The Infant Don Balthazar Carlos, on a piebald pony, in the court of the Manage, attended by the Count-Duke of Olivares and other courtiers. Chap. ix., p. 629.<br>4 ft. 9 in. high ; 3 ft. 2 in. wide. | London.<br>M. of Westminster,<br>Grosvenor House.<br>No. 84. |
| The Infant Don Balthazar Carlos on a black pony; a repetition of the above picture, with variations ; Olivares does not appear, his place being filled by a dwarf ; nor are the King and Queen found in the balcony.<br>4 ft. 3 in. high ; 3 ft. 4 in. wide. | London.<br>Samuel Rogers,<br>22, St. James's Pl.<br>No. 39. |
| The Infant Don Balthazar Carlos ; in a shooting dress, with a dog. C. L. Full length ; life-size.<br>6 ft. 10 in. high ; 3 ft. 8 in. wide. | Madrid.<br>Q. of Spain.<br>Roy.Mus. No. 270. |
| The Infant Don Balthazar Carlos ; in dress richly embroidered with gold, and holding a carbine in his right hand. C. L. Full length ; life-size.<br>5 ft. 8 in. high ; 4 ft. 8 lines wide. | Roy.Mus. No.308. |
| The Infant Don Balthazar Carlos, standing ; in a rich black dress. Full length ; life-size. | England.<br>W. Wells,<br>Redleaf, Kent. |

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| The Infant Don Balthazar Carlos, standing; rich black dress; right hand gloved, and holding a hat, left resting on a chair; in the background, a red curtain. Full length; life-size. 7 ft. 6 in. high; 5 ft. 2 in. wide. | MADRID. Q. of Spain. Roy. Mus. No. 115. |
| The Infant Don Balthazar Carlos; in a black dress, trimmed with silver. Bust. Life-size. | LONDON. Col. H. Baillie, M.P. 34, Mortimer St. |
| The Infant Don Balthazar Carlos, standing. 1 m. 19 c. high; 97 c. wide. | PARIS. ex-K. of the French. Lou. St. Col. No. 156. |
| The Infant Don Balthazar Carlos; head. | VIENNA. Emp. of Austria. Imp. Gal. Bel. P. p. 179. |
| An Infant, probably Don Balthazar Carlos, in his boyhood, standing, with his right hand resting on a chair. Full length; life-size. 4 ft. high; 3 ft. 2 in. wide. | AMSTERDAM. Nat. Mus. No. 320. |
| An Infant of Spain; probably Don Prospero; the eldest son of Queen Mariana, who died in 1661, at the age of four years; lying in a rich bed, out of which only the little round face appears. | LONDON. M. of Lansdowne, Lansdowne Ho. No. 58. |
| Don Juan of Austria, natural son of Philip IV.; in a rich military dress; in the back ground a camp. Full length; life-size. | ENGLAND. Ld. Northwick, Thirlestane Ho. Cheltenham. |
| Don Gaspar de Guzman, Count-Duke of Olivares; on a bay horse; life-size. Chap. ix., p. 617. Etched by F. Goya, 1778, and engraved in the C. L. 11 ft. 3 in. high; 8 ft. 7 in. wide. | MADRID. Q. of Spain. Roy. Mus. No. 177. |
| The Count-Duke of Olivares on a white horse. Chap. x., p. 618. Probably 6 ft. high; 5 ft. wide. | SCOTLAND. E. of Elgin. Broom Hall, Fifeshire. |
| The Count-Duke of Olivares, standing; in a black dress; with the green cross of Calatrava on his breast. 2 m. 8 c. high; 1 m. 10 c. wide. | PARIS. ex-K. of the French. Lo. Sp. G. No. 291. |
| The Count-Duke of Olivares, standing; in a black dress, embroidered with green, and with the green cross of Calatrava on his breast. Full length; life-size. | LONDON. Col. H. Baillie, M.P. 34, Mortimer St. |
| The Count-Duke of Olivares, standing; in the dress above described; in his right hand, which rests on a table, a long riding switch. Full length; life-size. | THE HAGUE. K. of Holland, Roy. Pal. |
| The Count-Duke of Olivares, in a black dress, with a paper in his right hand. Half-length; life-size. 3 ft. 7 in. high; 3 ft. 3 in. wide. | DRESDEN. K. of Saxony. Roy. Gal. P. ii. No. 840. |

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| The Count-Duke of Olivares. Coes. Bust.<br>2 ft. 2 in. high; 2 ft. 1 in. wide. | St. Petersburg.<br>Emp. of Russia.<br>Herm. No. 20. |
| The Count-Duke of Olivares; his head; from the collection of Don Manuel Godoy. | London.<br>M. of Lansdowne,<br>Lansdowne Ho.<br>No. 57. |
| Julian Valcarcel, acknowledged by the Count-Duke of Olivares as his son, by the name of Don Henrique de Guzman. Chap. ix., p. 629. Unfinished Full length; life-size. | London.<br>E. of Ellesmere,<br>18, Belgrave Sq.<br>No. 123. |
| Don Luis de Haro, Marquess of Carpio, prime minister of Philip IV., on horseback. Full length; life-size. | England.<br>Ld. Northwick,<br>Thirlestane Ho.<br>Cheltenham. |
| Admiral Adrian Pulido Pareja. Chap. ix., p. 621. Full length; life-size.<br>6 ft. 10 in. high; 3 ft. 10 in. wide. | England.<br>E. of Radnor,<br>Longford Castle,<br>Wilts. No. 131. |
| Admiral Adrian Pulido Pareja. Chap. ix., p. 622. Full length; life-size. | England.<br>D. of Bedford,<br>Woburn Abbey,<br>Bedfordshire. |
| Admiral Adrian Palido Pareja. Full-length; life-size.<br>The Marquess of Castel Rodrigo. Full-length; life-size. | England.<br>Sir A. Aston, G.C.B.<br>Aston Hall,<br>Cheshire. |
| Cardinal Gaspar de Borja, successively Archbishop of Seville and Toledo; in a black dress and cap. Chap. xii., p. 636. Bust; life-size.<br>3 ft. 5 in. high; 2 ft. 11 in. wide. | England.<br>Geo. Bankes, M.P.<br>Kingston Hall,<br>Dorset. |
| Man; standing with a staff in his hand and an iron key on his breast; on the ground some arms and balls; in the distance a blazing ship. Perhaps a military engineer of the time of Philip IV. Probably the original of the engraving by Fosseyeux, 1799. Unfinished. Full length; life-size.<br>7 ft. 6½ in. high; 6 ft. 5 in. wide. | Madrid.<br>Q. of Spain.<br>Roy. Mus. No. 117. |
| A Sculptor, supposed to be Alonso Cano; strongly marked features, white hair, tuft of hair on the chin; black silk dress and cloak; the right hand holds a modelling stick, and the left is placed on a bust roughly blocked out. Half-length; life-size.<br>3 ft. 11 in. high; 3 ft. 1½ in. wide. | Roy. Mus. No. 81. |
| Gentleman; in rich steel and gold armour; hair and beard grizzled; right hand resting on his helmet, placed on a table, on which also lies a truncheon. Half-length; life-size.<br>3 ft. 11 in. high; 3 ft. 2 in. wide. | Roy. Mus. No. 289. |
| Man; dressed in black; the left arm holding the cloak, and the right extended, as if reciting; perhaps an actor of the time of Philip IV. Full length; life-size.<br>7 ft. 6 in. high; 4 ft. 5 in. wide. | Roy. Mus. No. 107. |

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| Henry de Halmale, in a rich dress, a black hat, and long boots and holding a walking-stick in his right hand; by his side a white horse is held by a servant. Coat of arms in the left hand bottom corner, a lion *or* rampant in a field *gules*, aspersed with billets *or*. Purchased in Flanders from the subject's descendant, who would not part with the picture until he had cut out the coat of arms. The excerpt, however, was afterwards obtained for a trifle from the vendor's servant, and replaced in the canvass. Full length; life-size.<br>7 ft. 6 in. high; 5 ft. 2 in. wide. | London.<br>Thos. Purvis, Q.C.<br>2, Stone Buildings,<br>Lincoln's Inn. |
| Old Man; a head.<br>1 ft. 5 in. high; 1 ft. 1 in. 10 lines wide. | Madrid.<br>Q. of Spain.<br>Roy. Mus. No. 119. |
| Man; in a black dress. Bust.<br>2 ft. high; 1 ft. 4½ in. wide. | Roy. Mus. No. 139. |
| Man; in a black dress; brown hair; chin tuft and mustachios, "*á la Fernandina*," so called from the title of a Duke who cherished those labial ornaments till they curled backwards almost to his ears. Bust.<br>2 ft. 8 lines high; 1 ft. 7 in. wide. | Roy. Mus. No. 140. |
| Velazquez; two portraits of him, amongst those of the other painters, executed by themselves. | Florence.<br>Imp. & Roy. Gal.<br>p. 127. |
| Velazquez; his head; from the collection of Godoy. | London.<br>M. of Lansdowne,<br>Lansdowne Ho.<br>No. 56. |
| Velazquez. Bust. | Valencia.<br>A. of San Carlos. |
| Velazquez; his head. Purchased from Mr. H. Farrer. | London.<br>E. of Ellesmere.<br>No. 124. |
| Man; lean, and with dark hair; erroneously called Velazquez. Bust. | London.<br>D. of Wellington,<br>Apsley House. |
| Young Man; supposed, but with slender probability, to be the portrait of Velazquez. Engraved by Masson and Pannier. Bust.<br>43 c. high; 35 c. wide. | Paris.<br>ex-K. of the French.<br>Lo. Sp. G. No. 300 |
| Man in a red cap and feather; a head, erroneously called that of Velazquez. Life-size. | London.<br>M. of Westminster,<br>Grosvenor House,<br>No. 83. |
| Ferdinand II., Grand-Duke of Tuscany, and his wife, Vittoria della Rovere; certainly not by Velazquez, but possibly a copy of a picture by him, executed during his stay at Florence. Chap. ix., p. 640. Engraved by W. Holl.<br>4 ft. 8 in. high; 4 ft. 2 in. wide. | London.<br>Nat. Gal. No. 89. |

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| Pope Innocent X., seated in a crimson chair, and wearing a red cap and red cape over a white robe; in his left hand he holds a letter; behind him a red curtain. Chap. ix., p. 641. Knee-piece; life-size.<br>About 5 ft. high; 4 ft. wide. | ROME.<br>P. of Pamphili Doria; Doria Pal. |
| Innocent X.; study of his head, for the portrait in the Pamphili Doria palace at Rome. The Russian Catalogue repeats the story, told, I know not on what authority, in the Description of Houghton hall, 4to., London, 1747, p. 63, that Velazquez, when the price of that portrait was sent to him by the hands of an officer of the Pope's household, refused to receive it, saying that the King his master paid him with his own hand, an answer which made the Pope laugh. Engraved in mezzotint by Green. Hough. Life-size.<br>1 ft. 5 in. high; 1 ft. 4 in. wide. | ST. PETERSBURG.<br>Emp. of Russia. Herm. No. 31. |
| Innocent X.; in red cap, and violet cape, seated. Half-length; life-size. | LONDON.<br>D. of Wellington, Apsley House. |
| Innocent X. | ROME.<br>D. of Bracciano, Bracciano Palace. |
| Innocent X.; in red cap and cape. Bust; life-size.<br>2 ft. 1½ in. high; 1 ft. 6½ in. wide. | SCOTLAND.<br>Mrs. C. Stirling, Cawder House, Lanarkshire. |
| A Pope; Innocent X. (?) | ROME.<br>Pr. Corsini, Corsini Palace. |
| A Monk. Bust. Life-size. | MILAN.<br>Imp. & Roy. Acad. of Arts. P. of Brera, No. 254. |
| Cardinal Rospigliosi. Chap. ix., pp. 643 and 646. Bust.<br>1 ft. 8 in. high; 1 ft. 4½ in. wide. | MUNICH.<br>K. of Bavaria. Roy. P. No. 374. |
| A Cardinal. Chap. i., p. 69. M. Viardot, in the passage there quoted, must refer to some other catalogue. In the French one now before me, this picture is noticed as a work of the *school* of Velazquez.<br>2¾ palms high; 2½ palms wide. | NAPLES.<br>K. of the Two Sicilies. Roy. Mus. p. 331. |
| An Inquisitor; study of a head.<br>54 c. high; 43 c. wide. | PARIS.<br>ex-K. of the French. Lo. Sp. G. No. 294. |
| Prince of Parma and Dwarf; the first, a fair-haired child, with chubby cheeks and dark eyes; in a green velvet dress, embroidered with gold; his black velvet hat and white feather lie on a cushion of red velvet on the ground; the Dwarf, a coarse-featured dark-haired child, in a black dress, and a white pinafore, holds in his hand a bauble of bells. In the Castle-Howard catalogue the picture is, by some strange mistake, ascribed to Correggio. Full length; life-size. | ENGLAND.<br>E. of Carlisle, Castle Howard, Yorkshire. |

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| Gentleman; in a black dress, with a white collar; one hand seen, and the hilt of his sword. Half-length; life-size. 2 ft. 9 in. high; 1 ft. 11 in. wide. | MUNICH. D. of Leuchtenberg. No. 97. |
| Young Man in a black dress; hand unfinished. Half-length. 2 ft. 9 in. high; 2 ft. 1½ in. wide. | MUNICH. K. of Bavaria. Roy. P. No. 386. |
| Man in armour, with a plumed and jewelled cap. Bust. 2 ft. 7 in. high; 1 ft. 7 in. wide. | Roy. P. No. 388. |
| Old Man, with a white beard, reading a book; green drapery falling from the head over the figure. Bust; life-size. 2 ft. 2 in. high; 1 ft. 8 in. wide. | ST. PETERSBURG. Emp. of Russia. Herm. No. 30. |
| Man. Bust. 2 ft. 1 in. high; 1 ft. 6¾ in. wide. | MUNICH. K. of Bavaria. Roy. P. No. 390. |
| Man, with moustachios and chin-tuft. Bust. On panel. 1 ft. 7 in. high; 1 ft. 3 in. wide. | Roy. P. No. 369. |
| Sculptor, called in the catalogue, Fiamingo. | CAMBRIDGE. Fitz. Mus. Nos. 10 and 68. |
| Man. | |
| Man. Half-length. | FLORENCE. G. D. of Tuscany, Pitti Pal. Nos. 198 and 322. |
| Man. | |
| Man. | VENICE. Manfrini Palace. |
| Man. | MILAN. Ambrosian Libry. |
| Man. | ROME. Pope Pius IX. Capitol. No. 18. |
| Luis de Gongora, the poet. Chap. ix., p. 587-8. Bust. Life-size. 2 ft. 1¼ in. high; 1 ft. 7¾ in. wide. | MADRID. Q. of Spain. Roy. Mus. No. 527. |
| Francisco de Quevedo y Villegas, the celebrated poet and novelist; probably the picture engraved by Salvador Carmona and Brandi. Chap. ix., p. 635. | LONDON. D. of Wellington, Apsley House. |
| Juan de Pareja, freedman of Velazquez. Chap. ix., p. 642. Chap. xx., p. 709. Bust. Life-size. 2 ft. 7 in. high; 2 ft. 2 in. wide. | ENGLAND. E. of Radnor, Longford Castle, Wilts. No. 147. |
| Juan de Pareja. Chap. x., p. 710. Bust. | ENGLAND. E. of Carlisle, Castle Howard, Yorkshire. |

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| Gentleman; in a white ruff and dark dress. Bust.<br>1 ft. 5 in. high; 1 ft. 3⅓ in. wide. | MADRID.<br>Q. of Spain.<br>Roy. Mus. No. 228. |
| Gentleman. Bust.<br>2 ft. 4½ in. high; 1 ft. 9 in. wide. | ENGLAND.<br>Rev. J. S. Ogle,<br>Kirkley Hall,<br>Northumberland. |
| Man. | ENGLAND.<br>M. of Exeter,<br>Burghley House,<br>Northamptonsh. |
| Man; in a dark dress; called portrait of Torquemada. Bust. | LONDON.<br>E. of Clarendon,<br>1, Grosvenor cres. |
| Man. Bust.<br>2 ft. 2 in. high; 1 ft. 11 in. wide. | ENGLAND.<br>G. Bankes, M.P.<br>Kingston Hall,<br>Dorset. |
| A Knight of St. John. Bust. | MADRID.<br>Nat. Mus. |
| Two male Dwarfs, with a great dog. Chap. ix., p. 623.<br>1 m. 38 c. high; 2 m. 18 c. wide. | PARIS.<br>ex-K. of the French.<br>Lo. Sp. G. No. 299. |
| Male Dwarf; sitting on the ground and turning over the leaves of a book. Engraved by F. Muntaner, and etched by F. Goya, 1778. Life-size.<br>3 ft. 9¾ in. high; 2 ft. 11½ in. wide. | MADRID.<br>Q. of Spain.<br>Roy. Mus. No. 246. |
| Male Dwarf; with a beard; in a red dress; seated on the ground. Engraved by F. Ribera, 1798, and etched by F. Goya, 1778. Life-size.<br>3 ft. 9½ in. high; 2 ft. 11 in. wide. | Roy. Mus. No. 255. |
| Male Dwarf; in a dress trimmed with red ribbons; his right hand holds a round hat with white plumes, and his left, rests on the neck of a fine mastiff. Engraved. Life-size.<br>3 ft. 3 in. high; 3 ft. 9½ in. wide. | Roy. Mus. No. 279. |
| Male Dwarf, parrot, and lap dogs. Formerly in the Royal Palace at Madrid, and purchased from Joseph ex-King of Spain.<br>About 4 ft. high; 3 ft. wide. | ENGLAND.<br>Ld. Ashburton,<br>The Grange, Hants. |
| The Boy of Valleeas; in a green dress, and sitting on the ground. Chap. ix., p. 623. Engraved by Bart. Vazquez; etched by F. Goya; and cut in wood for the present work; p. 1391. Full length; life-size.<br>3 ft. 10 in. high; 2 ft. 11½ in. wide. | MADRID.<br>Q. of Spain.<br>Roy. Mus. No. 284. |
| The *Bobo de Coria*, a laughing idiot; in a green dress; seated on the ground, with his hands clasped on one of his knees; at his side two gourds and a drinking cup. Engraved by L. Croutelle. | MADRID.<br>Q. of Spain.<br>Roy. Mus. No. 291. |
| Laughing Peasant, with a flower in his right hand. Bust. Life-size.<br>2 ft. 8 in. high; 2 ft. wide. | VIENNA.<br>Emp. of Austria.<br>Imp. Gal. Bel. P.<br>Verz. p. 143. |

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| Peasant; head seen in profile. Coes. Life-size.<br>1 ft. 2 in. high; 1 ft. wide. | St. Petersburg.<br>Emp. of Russia.<br>Herm. No. 101. |
| Two Children.<br>1 m. 52 c. high; 1 m. 33 c. wide. | Brussels.<br>Roy. Mus. No. 281 |
| Boy; head seen in profile. | England.<br>Dulwich College.<br>No. 222. |
| Beggar-Boy, standing and looking about him.<br>3 ft. high; 2 ft. 3 in. wide. | Munich.<br>K. of Bavaria.<br>Roy. P. No. 371. |
| Boy, seated, eating a pie; doubtful.<br>83 c. high; 63 c. wide. | Paris.<br>ex-K. of the French.<br>Lou. St. Col.<br>No. 155. |
| Peasant Boy laughing; a head; "ses traits," says the catalogue, "experiment un gaîeté si franche et si naturelle, qu'on se sent "gagner par un rire contagieux en le considérant." Coes. Life-size.<br>10 in. high; 9 in. wide. | St. Petersburg.<br>Emp. of Russia.<br>Herm. No. 37. |
| Boy. | England.<br>M. of Exeter,<br>Burghley House,<br>Northamptonsh. |
| Bagpiper; coarse, vulgar, and very doubtful. Bust. | England.<br>Earl Spencer,<br>Althorp Hall,<br>Northamptonsh. |
| Boy; with a pencil and book. | England.<br>Ld. Northwick,<br>Thirlestane Ho.<br>Cheltenham. |
| Doña Margarita of Austria, Queen of Philip III., on a piebald horse. Chap. ix., p. 616. Etched by F. Goya, 1778.<br>10 ft. 8 in. high; 11 ft. 1 in. wide. | Madrid.<br>Q. of Spain.<br>Roy. Mus. No. 234. |
| Doña Isabel of Bourbon, first Queen of Philip IV., on a white palfrey. Chap. ix., p. 632. Etched by F. Goya, 1778. Life-size.<br>10 ft. 9½ in. high; 11 ft. 3 in. wide. | Roy. Mus. No. 303. |
| Queen Isabella of Bourbon. Full length.<br>1 m. 99 c. high; 1 m. 13 c. wide. | Paris.<br>ex-K. of the French.<br>Lo. Sp. G. No. 295. |
| Queen Isabella of Bourbon.<br>65 c. high; 49 c. wide. | Lo. Sp. G. No. 296. |
| Queen Isabella of Bourbon. Bust.<br>2 ft. 1 in. high; 1 ft. 7 in. wide. | Madrid.<br>Q. of Spain.<br>Roy. Mus. No. 135. |
| Doña Mariana of Austria, second Queen of Philip IV., standing; dark dress, trimmed with silver; the left hand holding a white handkerchief, the right resting on a chair; in the back-ground, a curtain, a table with a damask cover, and a clock. Full length; life size.<br>7 ft. 6 in. high; 4 ft. 6 in. wide. | Roy. Mus. No. 114. |

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| Queen Mariana; in a black dress, richly trimmed with silver, and with white feathers in her hair; her right hand resting on the back of a chair, and her left holding a handkerchief; on a table, a small clock. Formerly in the royal palace at Madrid, and exchanged by Ferdinand VII. with the Canon (now Dean) Cepero, of Seville, for the two large pictures, by Zurbaran, (in the Real Museo, No. 40, 190,) of San Pedro Nolasco. The Dean afterwards sold it to General Meade; at whose sale, in London, in 1847, it was purchased for 13 guineas. Knee-piece; life-size.<br>4 ft. 8 in. high; 3 ft. 1 in. wide. | England.<br>Richard Ford,<br>Hevitre, Devon. |
| Queen Mariana of Austria at prayers. Chap. ix., p. 653. Formerly at the Escorial. Life-size.<br>7 ft. 6 in. high; 5 ft. 3 in. wide. | Madrid.<br>Q. of Spain.<br>Roy. Mus. No. 450. |
| Queen Mariana of Austria.<br>68 c. high; 54 c. wide. | Paris.<br>ex-K. of the French.<br>Lo. Sp. G. No. 297. |
| Queen Mariana; head. | England.<br>E. of Carlisle,<br>Castle-Howard,<br>Yorkshire. |
| Queen Mariana; with hair extravagantly dressed, and adorned with a red feather. Chap. ix., p. 653, note. Bust; life-size. | London.<br>Col. H. Baillie, M.P.<br>34, Mortimer St. |
| The Infanta Doña Margarita Maria of Austria, daughter of Philip IV., standing; in a rich hooped dress, trimmed with pink and silver; in the right hand, a white handkerchief, in the left, a rose; a red ribbon or feather falling over the right side of the head. Full length; life-size.<br>7 ft. high; 5 ft. 3 in. wide. | Madrid.<br>Q. of Spain.<br>Roy. Mus. No. 198. |
| The Infanta Margarita Maria. Chap. ix., p. 654. Engraved in the Gal. Hist. de Versailles, No. 2371. Bust.<br>70 c. high; 59 c. wide. | Paris.<br>ex-K. of the French.<br>Lo. O. G. No. 1277. |
| The Infanta Margarita Maria. Half-length; life-size. | Madrid.<br>Nat. Mus. |
| An Infanta, probably Margarita Maria; standing; in a white hooped dress, and holding a handkerchief in her left hand. Knee-piece; life-size.<br>4 ft. 1 in. high; 3 ft. 2 in. wide. | Vienna.<br>Emp. of Austria.<br>Imp. Gal. Bel. P.<br>p. 368. |
| Girl; in green dress; probably an Infanta or Meniña. Chap. ix., p. 682. Full length; life-size. | The Hague.<br>K. of Holland,<br>Roy. Pal. |
| An Old Lady; in a Flemish dress, with a toque and veil; in one hand a handkerchief, in the other a little prayer-book. Chap. ix., p. 681. Half-length.<br>3 feet 9½ in. high; 2 ft. 8 in. wide. | Madrid.<br>Q. of Spain.<br>Roy. Mus. No. 209. |
| Doña Juana Pacheco, wife of Velasquez; her face seen in profile; in a yellowish mantle; and holding in her left hand a book or portfolio. Chap. ix., p. 584. C. L. Bust; life-size.<br>2 ft. 2½ in. high; 1 ft. 9½ in. wide. | Roy. Mus. No. 320. |

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| Doña Juana Eminente, a lady of the court of Philip IV.; very doubtful. Bust; life-size.<br>79 c. high; 60 c. wide. | PARIS.<br>ex-K. of the French.<br>Lo. Sp. G. No. 298. |
| Lady; in black dress, with white ruff, and a chain formed of seven strings of small pearls; in her right hand a fan. Chap. ix., p. 581. Bust; life-size. | THE HAGUE.<br>K. of Holland,<br>Roy. Pal. |
| Lady in a green dress embroidered with gold; her right hand holding a handkerchief, her left, playing with flowers in a gold dish. Knee-piece; less than life.<br>3 ft. 10 in. high; 3 ft. 2 in. wide. | ENGLAND.<br>Thos. Purvis, Q.C.<br>Plawsworth,<br>Durham. |
| Girl; with chestnut hair plaited and dressed with red ribbons; large sleeves; a nosegay in the hand. Bust; life size.<br>2 ft. 1 in. high; 1 ft. 8 in. wide. | MADRID.<br>Q. of Spain.<br>Roy. Mus. No. 7. |
| Girl, apparently sister of the above; flowers in her bosom. Bust; life size.<br>2 ft. 1 in. high; 1 ft. 8 in. wide. | Roy. Mus. No. 78. |
| Child, supposed to be an Infanta, probably Margarita Maria; in a pink dress; near her a table, with glass and flowers. Life-size.<br>4 ft. high; 3 ft. 2 in. wide. | VIENNA.<br>Emp. of Austria.<br>Imp. Gal. Bel. P.<br>p. 179. |
| Child, supposed to be an Infanta, but more probably the Infant Don Philip Prosper, Prince of Asturias; with a dog. Chap. ix., p. 654. Full length; life-size.<br>4 ft. high; 3 ft. 2 in. wide. | Imp. Gal. Bel. P.<br>p. 179. |
| Girl; a head. | ENGLAND.<br>E. Spencer,<br>Althorp Hall,<br>Northamptonshire. |

## LANDSCAPES, ARCHITECTURAL AND HUNTING PIECES.

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| Landscape; woodlands at sunset; the Escorial in the distance. Chap. ix. p. 683.<br>2 m. 45 c. high; 2 m. 15 c. wide. | PARIS.<br>ex-K. of the French.<br>Lo. Sp. G. No. 289. |
| View of Zaragoza, taken from the suburb across the Ebro; with many figures apparently making holiday on the banks of the river. It seems to resemble the larger picture on the same subject by Mazo Martinez, now in the Queen of Spain's gallery, No. 79, for which Velazquez painted the figures. Chap. x., p. 712.<br>3 ft. 7 in. high; 5 ft. 5 in. high. | ST. PETERSBURG.<br>Emp. of Russia.<br>Herm. No. 88. |
| View of the harbour of La Carraca, a royal arsenal of Spain, in the bay of Cadiz; some sailors are grouped on the quay, which a boat full of people is approaching; farther off is a galley moored to the shore.<br>3 ft. 2 in. high; 4 f. 3 in. wide. | Herm. No. 100. |

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| The old Alameda, or public walk, of Seville. Chap. ix., p. 682. 1 m. 5 c. high; 1 m. 60 c. wide. | PARIS. ex-K. of the French Lo. Sp. G. No. 290 |
| The old Alameda of Seville. Chap. ix., p 682. A repetition of the above, with some variation in the figures. | LONDON. E. of Clarendon, 1, Grosvenor Cr. |
| Landscape; a rocky scene; in front a man on a white horse, and a woman with two children on a brown horse, asking their way of two beggars, one of them lying down. | LONDON. D. of Sutherland, Stafford House. No. 104. |
| Landscape; two cavaliers, one on a black horse, the other on a piebald, meeting on a road; a peasant, standing, appears to reply to a question; two figures seated behind; in the distance, to the right, a grove of trees, and, far beyond, a high cape, stretching out into the sea. | ENGLAND. M. of Lansdowne, Bowood, Wilts. Nos. 59 and 60. |
| Landscape; in front a group of cavaliers, and two ladies, and two dwarfs; beyond, another group, near some trees; in the background, sunlit water and jagged hills. | |
| Landscape and figures. | ENGLAND. Ld. Ashburton, The Grange, Hants. |
| Landscape and figures. This picture and the three preceding landscapes were formerly in the royal palace at Madrid, and were brought from Spain by M. Bourke, the Danish minister, during the French invasion. | |
| Landscape; a thatched hut, by a roadside; figures and mule. 2 ft. high; 3 ft. 2 in. wide. | ST. PETERSBURG. Emp. of Russia. Herm. No. 67. |
| Boar-Hunt at the Pardo. Chap. ix, p. 1370. Formerly in the Royal Palace at Madrid, and presented to Lord Cowley, (then Sir H. Wellesley and British minister at Madrid), by whom it was sold to Mr. H. Farrer. 6 ft. 2 in. high; 10 ft. 3 in. wide. | LONDON. Nat. Gal. No. 197. |
| Hunting Scene; probably at the Pardo. In a long narrow piece of ground enclosed by canvass walls, several men, on foot and armed with swords, supposed to be Philip IV., Olivares and other personages of the court, are killing deer. At the end of this enclosure, and about the centre of the picture, eight ladies in gay dresses, one of whom is supposed to be Queen Isabella, and three dueñas in black, sit on a raised platform to view the sport. In the foreground, and without the enclosure, are many figures, a white and a bay horse, a coach, loungers, a dwarf, and keepers occupied in flogging dogs and flaying deer. The man on the bay horse somewhat resembles Alonso Martinez de Espinar, the writer on the chase; chap. viii., p. 1367. The background is shaded with trees, amongst which some cypresses | LONDON. Ld. Ashburton, 82, Piccadilly. |

are conspicuous, and closed with distant heights. Purchased from the ex-King Joseph Bonaparte, by whom it is said to have been stolen from the Royal palace of Madrid. It is not mentioned by Cean Bermudez in his list of Velazquez's pictures in that collection.
6 ft. 6 in. high; 8 ft. 2 in. wide.

Woodland prospect, probably in the chase of the Pardo; Philip IV. shooting; near him a groom with two horses. Chap. ix., p. 683.
6 ft. 6 in. high; 4 ft. wide. — LONDON. E. of Clarendon, 1, Grosvenor Cr.

Landscape; garden and architecture.
1 ft. 7 in. high; 1 ft. 4½ in. wide. — MADRID. Q. of Spain. Roy. Mus. No. 101.

Landscape; garden, portico, and figures.
1 ft. 7 in. — Roy. Mus. No. 102

View of the Arch of Titus in the Campo Vaccino at Rome. C. L.
5 ft. 3 in. high; 4 ft. wide. — Roy. Mus. No. 118.

Landscape; with a Roman temple and a river.
5 ft. 3 in. 10 lines high; 4 ft. wide. — Roy. Mus. No. 128.

Landscape; with ruins.
5 ft. 4 in. high; 4 ft. wide. — Roy. Mus. No. 132.

Landscape; garden and villa, partly concealed by a grove of trees.
5 ft. 4 in. high; 4 ft. wide. — Roy. Mus. No. 143.

Landscape; fountain of the Tritons in the island garden at Aranjuez. C. L. Chap. ix., p. 626, where a woodcut of it will be found.
8 ft. 11 in. high; 8 ft. wide. — Roy. Mus. No. 145.

Avenue of the Queen at Aranjuez. Chap. ix., p. 626. C. L.
8 ft. 9½ in. high; 7 ft. 3 in. wide. — Roy. Mus. No. 540.

Landscape; a fortified place, with trees amongst the buildings; a gateway opening on the plain in the foreground, which is covered with small figures. Amongst these is a ring of persons holding each others' hands, and apparently performing a dance; background a brown bare valley, bounded by converging ranges of hills, and closed by a snowy sierra. At the top of the picture, two pretty Cupids support a shield, charged with a wheel, and surrounded by a garland.
About 3 ft. high; 3 ft. wide. — LONDON. D. of Wellington, Apsley House.

## ANIMALS AND SUBJECTS OF STILL LIFE.

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| Kitchen vessels and vegetables, with two figures of life-size. | VALLADOLID. Mus. p. 47. |
| Kitchen utensils, copper pans, melons, and vegetables. Chap. ix., p. 580.<br>About 3 ft. high; 5 ft. wide. | SEVILLE. Aniceto Bravo. |
| A white Poodle, smelling a bone. | SCOTLAND. E. of Elgin, Broom Hall, Fife. |
| A Cardo; a vegetable of the artichoke kind, cut for the table. Chap. ix., p. 580. | SEVILLE. Juan Govantes. Calle de A. B. C. No. 17. |
| Fish hanging by a string; grapes and citrons on branches; and a basket of apples.<br>2 ft. 1½ in. high; 2 ft. 8¾ in. wide. | SCOTLAND. William Stirling, Keir, Perthshire. |
| Chalices, and other vessels, and fruit; doubtful.<br>2 ft. 1½ in. high; 2 ft. 8¾ in. wide. | |
| Kitchen-utensils; vegetables; with figures of a man and woman-servant, very doubtful.<br>1 m. 80 c. high; 2 m. 25 c. wide. | PARIS. ex-K. of the French. Lou. St. Col. No. 154. |

## DRAWINGS,

EXECUTED ON PAPER.

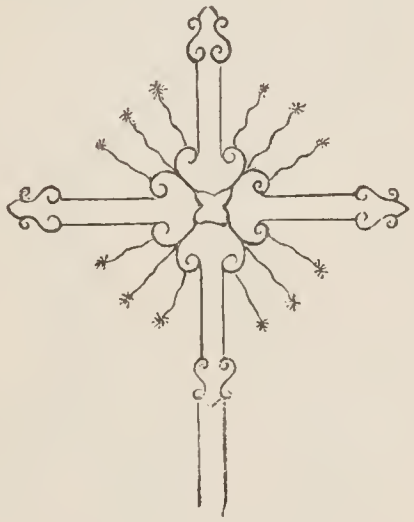
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| Death of St. Francis of Assisi.<br>36 c. high; 25.5 c. wide. | PARIS. ex-K. of the French. Lou. St. Col. No. 486. |
| Design of a triumph; in which the principal figures, seated in a car, are supposed to represent Philip IV. and his first Queen.<br>21 c. high; 17 c. wide. | No. 487. |
| A Man. Half-length.<br>21 c. high; 17 c. wide. | No. 488. |
| A Painter, standing, with his palette and pencils in his hands.<br>19.5 c. high; 10.8 c. wide.<br>The above are all executed with pen and ink. | No. 489. |
| A Boy, standing, with a plumed cap in his right hand; a pillar, curtain, and balustrade behind; apparently a sketch for a portrait of an Infant of Spain. In black crayons, on brownish paper. From Mr. Coesvelt's collection.<br>7¼ in. high; 5⅝ in. wide. | SCOTLAND. William Stirling, Keir, Perthshire. |

Bishop; with a mitre and a flowing beard, his hands hanging down by his side, but as if about to be blessed. From Mr. Payne Knight's collection.
1 ft. 3½in. high; 10 in. wide.

Girl; full face, half-length. In black crayons on blue paper. From Mr. Cracherode's collection.
11 in. high; 7½ in. wide.

Woman; her face seen in profile, and hands pressed together as if praying; in black and red crayons on brown paper. From Mr. Payne Knight's collection. Very doubtful.
10½ in. high; 8 in. wide.

LONDON.
British Museum,
Print Room,



# CATALOGUE OF WORKS

EXECUTED BY AND ASCRIBED TO

# BARTOLOMÉ ESTEVAN MURILLO.



MDCCCXLVIII.

## EXPLANATION OF REFERENCES.

*See also p.* 1392.

*Spain ; Madrid.*—Academy of San Fernando.

*Seville.*—Public Museum. Hospital of Charity. Cathedral.

There being no printed catalogues for these collections, I have used my own notes in describing their contents.

*Germany ; Berlin.*—King of Prussia ; Royal Museum.

Verzeichniss der Gemälde-Sammlung des Königlichen Museums zu Berlin : von Dr. G. F. Waagen, Director ; 8vo., Berlin, 1837, pp. xvi., 324. The Spanish pictures occur in Part i.

*Vienna.*—Gallery of Prince Esterhazy.

The pictures of this gallery I have given as I find them in Dr. Nagler's Künst-Lexicon, band x., art. *Murillo.*

The letters F. L. or G. L. appended to the notice of a picture, imply that it is the subject of a French or German lithographic print.

For much of the information contained in the following catalogue, I have to thank Don José Maria Escazena, to whom I have already acknowledged my obligations in another part of this work, chap. xii., pp. 891 note 3, 1382 note 1. A native of Seville, and residing there during the earlier part of his life, he enjoyed the advantage of studying all the fine works of Murillo, which Soult omitted to steal, in the churches and convents for which they were originally painted. He likewise had opportunities of watching the growth and the dispersion of the rich collection of Don Julian Williams, whence came many of the best works of the Andalusian masters, now in the public and private galleries on this side the Pyrenees, and of noting the fate of many remarkable pictures at the suppression of the convents. I have thus been enabled to trace, in their land of exile, many of the pictures mentioned by Cean Bermudez, to mention several that escaped his notice, and to correct some of the many errors of the French catalogues.

# WORKS OF MURILLO.

## SACRED SUBJECTS.

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| Abraham receiving the three angels. Chap. xii., p. 864. Formerly in the Hospital of Charity at Seville, whence it was stolen by Marshal Soult. Figures life-size.<br>7 ft. 9 in. high; 8 ft. 6 in. wide. | LONDON.<br>D. of Sutherland, Stafford House.<br>No. 49. |
| Abraham about to sacrifice his son Isaac, and prevented by an angel; the ram, caught in the thicket, being seen in the background. Figures half life-size. | PARIS.<br>Ml.D. de Dalmatie, R. de l'Université. |
| Rebekah and the maidens of Nahor's city meeting Eliezer, Abraham's steward, at the well. Chap. xii., p. 916. Figures full length, and about a third of the size of life.<br>3 ft. 10 in. high; 5 ft. 5 in. wide. | MADRID.<br>Q. of Spain, Roy. Mus.<br>No. 208. |
| Jacob blessed by his father Isaac, who mistakes him for Esau; the aged patriarch is sitting in his bed, and Rebekah is standing near; all seen through an open doorway. Outside, Esau comes back from hunting, followed by his hounds. Formerly in the collection of the Marquess of Santiago at Madrid.<br>8 ft. high; 11 ft. 5 in. wide. | ST. PETERSBURG.<br>Emp. of Russia.<br>Herm. No. 35. |
| The patriarch Isaac in bed, blessing Jacob; Rebekah standing near; in an inner chamber, a figure near a blazing hearth; all seen through the arch of a door; outside is a girl with a basket, and pigeons fluttering round her: beyond, a valley and ruined castle. | LONDON.<br>D. of Wellington, Apsley House. |
| Jacob's Dream of the Ladder. Formerly in the collection of the Marquess of Santiago at Madrid.<br>8 ft. high; 11 ft. 5 in. wide. | ST. PETERSBURG.<br>Emp. of Russia.<br>Herm. No. 15. |
| The Meeting of Jacob and Rachel; background, a pastoral landscape. | ENGLAND.<br>Dulwich College, Surrey. No. 294. |
| Jacob placing the peeled rods in the water troughs of Laban's cattle. Formerly in the collection of the Marquess of Santiago at Madrid. Chap. xii., p. 922. | ENGLAND.<br>Ld. Northwick, Thirlestane Ho. Cheltenham. |
| Jacob placing the peeled rods in the water troughs of Laban's cattle. Chap. x., p. 754. Very doubtful. Figures life-size.<br>1 m. 68 c. high; 2 m. 26 c. wide. | PARIS.<br>ex-K. of the French.<br>Lo. Sp. G. No. 146. |

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| Laban seeking for his gods in the tents of Jacob and Rachael. Chap. xii., p. 922. Formerly in the collection of the Marquess of Santiago at Madrid, and brought to England during the War of Independence, when it was purchased by the late Marquess of Westminster, says Mr. Buchanan, at the price of £.1200, and three pictures, two of them by Claude Lorraine, and one, by N. Poussin; Memoirs, vol. ii., p. 221. A large landscape, with many figures.<br>8 ft. high; 10 ft. 1 in. wide. | London.<br>M. of Westminster,<br>Grosvenor House.<br>No. 47. |
| Joseph interpreting the dreams of his father and brethren.<br>1 m. 15 c. high; 1 m. 50 c. wide. | Paris.<br>ex-K. of the French.<br>Lou. O. Gal.<br>No. 1405. |
| Joseph and his brethren. Offered for sale at Messrs. Christie and Manson's, in 1846, and bought in at £.1300. | England.<br>J. Cave,<br>Bristol. |
| Moses striking the rock in Horeb. Chap. xii., p. 857. Engraved by R. Esteve; and on a small scale and in part (Moses and Aaron and the figures to their left) by Blanchard, at Paris. Figures life-size.<br>About 9 ft. high; 21 ft. wide. | Seville.<br>Hosp. of Char. |
| Moses striking the rock in Horeb. A repetition of the above picture. Chap. xii., p. 859. It is much praised by M. Thoré; Revue de Paris, tom. xxi., p. 50. | Paris.<br>Ml. D. de Dalmatie,<br>R. de l'Université. |
| Job and his wife; the patriarch holds in his hand the abrasive potsherd; in the background are the ruins of his house.<br>About 2 ft. high; 4 ft. wide. | Madrid.<br>José Madrazo. |
| Ruth and Naomi departing from Moab; Orpah in the backgronnd, returning to the city. Figures full length, and somewhat less than life.<br>5 ft. 10 in. high; 6 ft. 11 in. wide. | England.<br>E. of Radnor,<br>Longford Castle.<br>Wilts. No. 107. |
| Tobit burying the strangled man. Tobit, iii. 3—9. A sketch on the top of the *tabla de difuntos*, or the tablet whereon the names of the dead who are to be prayed for are inscribed.<br>About 6 in. high; 1 ft. wide. | Seville.<br>Hosp. of Charity,<br>Sacristy. |
| The Guardian Angel leading a child. Chap. xii., p. 880. Engraved for this work by R. C. Bell. Figures life-size. | Seville.<br>Cathedral. |
| An Angel appearing to a bishop at his prayers; the latter half-length; life-size.<br>6 ft. 6 in. high; 4 ft. 7 in. wide. | Munich.<br>D. of Leuchtenberg.<br>Gal. No. 96. |
| Cherubs scattering flowers.<br>About 8 ft. high; 9 ft. wide. | England.<br>D. of Bedford,<br>Woburn Abbey,<br>Bedfordshire. |
| Two Cherubs hovering in the air. Doubtful. | Madrid.<br>José Madrazo. |

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| Two Angels adoring the Mystical Lamb, which lies sleeping on a cross; a small sketch. | SEVILLE.<br>Juan Govantes.<br>Calle de A. B. C.<br>No. 17. |
| Angel with a cardinal's cap.<br>2 ft. 10 in. high; 2 ft. 8 in. wide. | ENGLAND.<br>G. Bankes, M.P.<br>Kingston Hall,<br>Dorset. |
| The Nativity of Our Lady. Chap. xii., p. 841. Painted for the Cathedral of Seville, whence it was stolen by Marshal Soult. This is the picture to which Col. Gurwood's anecdote relates, chap xii., p. 868, note. Figures life-size.<br>About 7 ft. high; 10 ft. wide. | PARIS.<br>Ml.D. de Dalmatie.<br>R. de l'Université. |
| St. Anne teaching Our Lady to read. Chap. xii., p. 911. C. L. and F. L. Figures life-size.<br>7 ft. 10 in. high; 5 ft. 1 in. wide. | MADRID.<br>Q. of Spain.<br>Roy. Mus. No. 310. |
| St. Anne teaching Our Lady to read. Sketch for the above.<br>1 ft. $1\frac{3}{4}$ in. high; $10\frac{3}{4}$ in. wide. | Roy. Mus. No. 214. |
| The Annunciation made by the Angel Gabriel to Our Lady. C. L.<br>6 ft. 7 in. high; 8 ft. 1 in. wide. | Roy. Mus. No. 41. |
| The Annunciation of Our Lady. Life-size. | SEVILLE.<br>Pub. Mus. |
| The Annunciation of Our Lady. Chap. xii., p. 856. Figures somewhat less than life. | SEVILLE.<br>Hosp. of Char. |
| The Annunciation of Our Lady.<br>4 ft. 6 in. high; 3 ft. $6\frac{1}{2}$ in. wide. | MADRID.<br>Q. of Spain.<br>Roy. Mus. No. 56. |
| The Annunciation of Our Lady; cherubs and the mystic Dove hovering over head. Figures half life-size.<br>4 ft. 7 in. high; 3 ft. 10 in. wide. | ST. PETERSBURG.<br>Emp. of Russia.<br>Herm. No. 50. |
| The Annunciation of Our Lady.<br>35 c. high; 47 c. wide. | PARIS.<br>ex-K. of the French.<br>Lo. Sp. G. No. 147. |
| The Annunciation of Our Lady; cherubs hovering above. Small full-length figures. | AMSTERDAM.<br>Pub. Mus. No. 219. |
| The Annunciation of Our Lady. Formerly in the collection of M. Aguado, Marquess de las Marismas, at Paris; and engraved, with others of his pictures, by Lefevre, and purchased at his sale for £.2000. | ENGLAND. (?)<br>M. of Hertford. |
| The Annunciation of Our Lady.<br>4 ft. 4 in. high; 3 ft. 4 in. wide. | ENGLAND.<br>W. Miles, M.P.,<br>Leigh Court,<br>Somerset. No. 68. |

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| Our Lady of the Immaculate Conception; formerly in the church of the convent of San Francisco. Chap. xii., p. 908. Colossal. | |
| Our Lady of the Immaculate Conception; the Eternal Father is seen in the clouds above, and the head of the dragon beneath the feet of the Virgin. Formerly in the church of the Capuchin convent. Life-size. | SEVILLE. Pub. Mus. |
| Our Lady of the Immaculate Conception; said to be the portrait of Murillo's daughter. Formerly in the church of the Capuchin convent. Chap. xii., p. 907. Life-size. | |
| Our Lady of the Immaculate Conception, with ten cherubs below and around her feet, bearing palms, olive-sprays, roses, and lilies, and three above, besides winged heads. The Virgin's head the same as in the above picture. Formerly in the collection of the Infant Don Gabriel at Madrid. 6 ft. 8 in. high; 5 ft. 4½ in. wide. | LONDON. Messrs. Woodburn, 112, St. Martin's Lane. |
| Our Lady of the Immaculate Conception. The head of the Virgin the same as in the above picture. C. L. and F. L. 7 ft. 4½ in. high; 5 ft. 2 in. wide. | MADRID. Q. of Spain. Roy. Mus. No. 229. |
| Our Lady of the Immaculate Conception. | SEVILLE. Pub. Mus. |
| Our Lady of the Immaculate Conception. On panel. Life-size. | SEVILLE. Cathedral Chapter-room. |
| Our Lady of the Immaculate Conception. 7 ft. 11½ in. high; 4 ft. 3 in. wide. | MADRID. Q. of Spain. Roy. Mus. No. 65 |
| Our Lady of the Immaculate Conception, attended by angels, and adored by three ecclesiastics. Painted in 1656 or 7, for the church of Sta. Maria la Blanca at Seville, whence it was taken, with Murillo's other works, by Marshal Soult; chap. xii., p. 846. Two of these are now in the Academy of San Fernando at Madrid, p. 1434. Like them, this picture seems originally to have been semicircular, and to have had pieces of canvass added at each of the upper corners. 1 m. 72 c. high; 2 m. 85 c. wide. | PARIS. ex-K. of the French. Lou. O. Gal. No. 1124. |
| Our Lady of the Immaculate Conception; supported and attended by thirty cherubs. Painted in 1678 for the church of Los Venerables at Seville, chap. xii., p. 883, whence it was stolen by Marshal Soult. Engraved at Paris by Cousin. About 10 ft. high; 6 ft. wide. | PARIS. Ml. D. de Dalmatie, R. de l'Université. |
| Our Lady of the Immaculate Conception, with six cherubs hovering beneath her feet, and ten heads of cherubs seen in the glory above. Purchased by Mr. Woodburn, of London, from the daughter of the French General Dessolle, by whom it was taken from the palace of Madrid during the War of Independence. Full length; life-size. | THE HAGUE. K. of Holland. Roy. Pal. |

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| Our Lady of the Immaculate Conception; with dark hair: upborne by four cherubs, bearing palms, roses, and a large sprig of olive. Formerly in the collection of Mr. Gray. Full length; life size. | London. R. Sanderson, M.P. 48, Belgrave Sq. |
| Our Lady of the Immaculate Conception. Doubtful. 2 m. 7 c. high; 1 m. 24 c. wide. | Paris. ex-K. of the French. Lo. Sp. G. No. 148. |
| Our Lady of the Immaculate Conception. Rather less than life-size. Formerly in the collection of M. Zachary, Esq. | London. M. of Lansdowne, Lansdowne Ho. No. 30. |
| Our Lady of the Immaculate Conception. Purchased at the sale of M. Lebrun's pictures in 1810, and said to have come from the convent of barefooted Carmelites at Madrid; Buchanan's Memoirs, vol. ii., p. 255. A work by Murillo, on this subject in that convent, is noticed by Cean Bermudez. Large. | England. Sir F. Baring, Bt. Stratton Park, Hants. |
| Our Lady of the Immaculate Conception. Small, and of an octagon shape. | |
| Our Lady of the Immaculate Conception; standing on a globe and clouds, supported by seven cherubs; apparently Murillo's daughter. This picture formerly belonged to the Queen Isabella Farnese, and was purchased from Marshal Sebastiani. About 2 ft. 1 in. high; 1 ft. 6 in. wide. | London, Ld. Ashburton, 82, Piccadilly. |
| Our Lady of the Immaculate Conception. Engraved by Bridoux, 1845, in its original size, and on wood, in this work, p. 1413. 46 c. high; 35 c. wide. | Paris. ex-K. of the French. Lo. Sp. G. No. 149. |
| Our Lady of the Immaculate Conception. Brought to England by the late Sir J. Brackenbury. 1 ft. 3 in. high; 10½ in. wide. | London. S. Jones Loyd, 22, Norfolk Street, Park Lane. |
| Our Lady of the Immaculate Conception. Small. | England. Dulwich College. No. 341. |
| Our Lady of the Immaculate Conception, with a yellow scarf across her bosom; four cherubs at her feet, bearing palm and olive branches, roses, and lilies; on copper. 11½ in. high; 8 in. wide. | England. Geo. Vivian, Claverton Manor, Somerset. |
| Our Lady of the Immaculate Conception. Small. | Seville. Julian Williams, H. Brit. Maj. Con. |
| Our Lady of the Immaculate Conception. Very small. | London. The late Sir J. M. Brackenbury, Kt. |
| Our Lady of the Immaculate Conception. Half-length. 3 ft. 3¼ in. high; 2 ft. 6 in. wide. | Madrid. Q. of Spain. Roy. Mus. No. 275. |
| Our Lady of the Immaculate Conception. Bust, life-size. | London. Col. Baillie, M.P. 34, Mortimer St. Cavendish Sq. |

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| *Mater Dolorosa.* Our Lady of Sorrows; in white drapery, and with uplifted hands. Probably stolen from the church of Sta. Maria la Blanca at Seville, which possessed, chap. xii., p. 846, a picture on this subject praised by Cean Bermudez for the beauty of the head and hands. Engraved by Blanchard. Half-length; life-size. | PARIS.<br>M. D. de Dalmatie,<br>R. de l'Université. |
| Our Lady of Sorrows and St. John the Evangelist, as if standing at the foot of the cross. Perhaps this may be the picture mentioned by Cean Bermudez as existing in the church of Sta. Maria la Blanca at Seville, for it is not clear whether he meant to imply that the Virgin and the saint were on the same canvass, or formed two separate pictures. Figures, bust, life-size.<br>2 ft. 8 in. high; 2 ft. 7 in. wide. | SEVILLE.<br>J. M. Escazena. |
| Our Lady of Sorrows.<br>1 ft. 10½ in. high; 1 ft. 5½ in. wide. | MADRID.<br>Q. of Spain.<br>Roy. Mus. No. 130. |
| Our Lady and Angels. | ROME.<br>D. di Braschi,<br>Braschi Palace. |
| Our Lady, kneeling. A small full-length figure. | LONDON.<br>M. of Lansdowne,<br>Lansdowne Ho.<br>No. 31. |
| The Assumption of Our Lady. Hough. Engraved in mezzotint by Green.<br>4 ft. 1 in. high; 4 ft. 8 in. wide. | ST. PETERSBURG.<br>Emp. of Russia.<br>Herm. No. 54. |
| Assumption of Our Lady; borne to heaven by cherubs. Purchased from a picture dealer named Casanova at Cadiz. Full length; life-size. | LONDON.<br>The late Sir J.<br>Brackenbury. |
| The Queen of Heaven. Doubtful.<br>86 c. high; 81 c. wide. | PARIS.<br>ex-K. of the French.<br>Lo. Sp. G. No. 160. |
| Our Lady, seated, with Infant Saviour in her lap. An early picture. Life-size. | SEVILLE.<br>Pub. Mus. |
| Our Lady, with the Infant Saviour in her lap.<br>5 ft. 5 in. high; 3 ft. 8¼ in. wide. | MADRID.<br>Q. of Spain,<br>Roy. Mus. No. 271. |
| Our Lady and the Infant Saviour, who holds an apple in his hand, whence the picture was known in Spain as *La Virgen de la Manzana.* Purchased from Don Julian Williams at Seville. Full length; life-size.<br>5 ft. 3 in. high; 3 ft. 3 in. wide. | ENGLAND.<br>Sir W. Eden, Bart.<br>Windlestone Hall,<br>Durham. |
| Our Lady of the Rosary, with the Infant Saviour in her lap. Mentioned by Cean Bermudez as being formerly in the convent of the shod Carmelites, at Seville; and bought, in 1834, from Don Julian Williams. Life-size.<br>5 ft. 5 in. high; 3 ft. 6¼ in. wide. | |

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| Our Lady of the Rosary, with the Infant Saviour in her lap; enthroned on clouds, and supported by four cherubs. Engraved, in mezzo-tint, by Say; without the angels, by J. Somerville and R. Graves; and finely engraved, at full length, by George Smith. Figures life-size. | England. Dulwich College. No. 347. |
| Our Lady of the Rosary, with the Infant Saviour in her lap. Full length; life-size. | Madrid. José Madrazo. |
| Our Lady of the Rosary, with the Infant Saviour in her lap. Full length; life-size. F. L., and called *La Vierge au Chapelet.* 1 m. 66 c. high; 1 m. 23 c. wide. | Paris. ex-K. of the French. Lou. O. Gal. No. 1125. |
| Our Lady of the Rosary, seated, with the Infant Saviour on her knees. 5 ft. $10\frac{2}{3}$ in. high; 3 ft. $11\frac{1}{2}$ in. wide. | Madrid. Q. of Spain. Roy. Mus. No. 423. |
| Our Lady of the Rosary, with the Infant Saviour standing on her knee, holding the rosary in his hand. Purchased at the sale of Mr. Carr, in London, about 1840. 3 ft. 6 in. high; 2 ft. 8 in. wide. | London. Rt. Hon. E. Ellice, M.P., 18, Arlington St. |
| Our Lady and the Infant Saviour; known as *Nª. Señª. de la Faja*, Our Lady of the Girdle; and formerly entailed (*vinculado*) in the collection of the Count of Aguila, at Seville, chap. xii., p. 825, note, from whom it was bought for 25,000 crowns, or about £.5000. F. L. 1 m. 37 c. high; 1 m. 12 c. wide. | Paris. ex-K. of the French. Lo. Sp. G. No. 156. |
| Our Lady, with the Infant Saviour on her knees; seated near the corner of a wall. Full length; life-size. | Rome. Prince of Corsini, Corsini Palace. |
| Our Lady, with the Infant Saviour standing on her knee. Full length; life-size. | London. Col. H. Baillie, M.P. 34, Mortimer St. Cavendish Square. |
| Our Lady and the Infant Saviour, who is giving bread to an old man. | Vienna. Prince Esterhazy, Esterhazy Palace. |
| Our Lady and the Infant Saviour, attended by two angels. | |
| Our Lady, with the Infant Saviour. Chap. i., p. 68. | Florence. Gr. D. of Tuscany, Pitti Palace. No. 39. |
| Our Lady, with the Infant Saviour. Life-size. | No. 62. |
| Our Lady, with the Infant Saviour standing on her knee. Life-size. | The Hague. K. of Holland. Roy. Mus. No. 270. |

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| Our Lady, looking up to heaven, with the Infant Saviour in her lap. Half-length; life-size. | DRESDEN. K. of Saxony, Roy. Gal. P. ii. No. 539. |
| Our Lady and the Infant Saviour; known as *La Virgen de la Servilleta*. Formerly in the Capuchin convent at Seville. Engraved by Blas Amettler, and, in wood, in this work. Chap. xii., p. 879. Bust, life-size. | SEVILLE. Pub. Mus. |
| Our Lady with the Infant Saviour at the breast; unfinished. This picture, which is improperly described as The Nativity of Our Lord, in the catalogue, may possibly be the picture mentioned in Murillo's will as ordered by a weaver of Seville, who had paid nine yards of satin, on account, towards the price. Chap. xii., p. 893, note.<br>73 c. high; 60 c. wide. | PARIS. ex-K. of the French. Lo. St. Col. No. 110. |
| Our Lady seated, with the Infant Saviour on her knees. Formerly the altar-piece in the chapel of the palace of the Marquess of Santiago at Madrid, and brought to England in 1809 by Mr. Buchanan, who valued it at 2500 guineas; Memoirs, vol. ii., p. 234. It was afterwards purchased by Lord Berwick.<br>5 ft. 3½ in. high; 3 ft. 6½ in. wide. | LONDON. S. J. Loyd, 22, Norfolk Street, Park Lane. |
| Our Lady standing, with the Infant Saviour in her arms. This picture is supposed to be the upper half of a composition representing the Virgin standing on clouds and supported by cherubs, of which Marshal Soult is said to possess the remainder, and to call it *La Vierge coupée*. It formerly belonged to Mr. Gray.<br>3 ft. 4 in. high; 2 ft. 6½ in. wide. | |
| Our Lady and the Infant Saviour. | ENGLAND. Sir A. Aston, G.C.B. Aston Hall, Cheshire. |
| Our Lady, with the Infant Saviour.<br>80 c. high; 59 c. wide. | PARIS. ex-K. of the French. Lo. Sp. G. No. 151. |
| Our Lady, with the Infant Saviour in her lap; knee-piece, life-size. G. L.<br>2 ft. 10 in. high; 2 ft. 2 in. wide. | MUNICH. D. of Leuchtenberg. Gal. No. 98. |
| Our Lady and the Infant Saviour. Formerly in the collection of Joseph Buonaparte, ex-King of Spain. | ENGLAND. Ld. Northwick, Northwick Park, Gloucestershire. |
| Our Lady and St. Elizabeth, with Infants Saviour and St. John Baptist; the Eternal Father and the Holy Spirit in the clouds above. There is a good French lithograph of it, in which it is called "*La Vierge de Seville*." This carefully painted picture, from its want of mellowness of tone and boldness of touch, seems to be a copy executed by a foreigner, from a work of Murillo.<br>2 m. 40 c. high; 1 m. 89 c. wide. | PARIS. ex-K. of the French. Lou. O. G. No. 1126. |

Our Lady, with the Infant Saviour in her lap, and the Infant St. John the Baptist by her side, the latter holding in his right hand a goldfinch. Our Lord is wrapped in a white cloth, with a green and red border and a fringe, like the Moorish stuff still woven by the peasants in the Serrania del Condado de Niebla, and hence called *serrana*. Purchased in 1838 from the nuns of La Madre de Dios, at Seville, the convent in which Murillo's daughter took the veil. Chap. xii., p. 890. Figures life-size.
5 ft. 4 in. high; 3 ft. 8 in. wide.

SEVILLE.
J. M. Escazena.

Our Lady, with the Infant Saviour, and St. John.
About 1 ft. 6 in. high; 1 ft. 1 in. wide.

LONDON.
Ld. Ashburton, 82, Piccadilly.

Our Lady, with the Infant Saviour on her knee; seated, and adored by saints. A composition of seven figures. The Virgin receives from a kneeling boy, in the Franciscan habit, two white roses; and behind her stand four angels, in white robes, with palms. Besides these there are four cherubs in the clouds above. In the background, a crowd of people gather round a preaching friar; and beyond them is a street, with a church tower. Figures life-size.

ENGLAND.
D. of Rutland, Belvoir Castle, Leicestershire.

The Dream of St. Joseph, who lies asleep on a bank, whilst an angel bends over him, whispering in his ear.
About 2 ft. high; 4 ft. wide.

MADRID.
José Madrazo.

St. Joseph (called in the catalogue Joaquin) and the Infant Saviour In his early style.

VALLADOLID.
Pub. Mus. p. 64.

St. Joseph and the Infant Saviour, standing. Formerly in the Capuchin convent. Full length; life-size.

SEVILLE.
Pub. Mus.

St. Joseph leading the Infant Saviour by the hand; two cherubs hovering above their heads. Coes.
2 ft. 4 in. high; 1 ft. 9 in. wide.

ST. PETERSBURG
Emp. of Russia.
Herm. No. 27.

St. Joseph holding in his arms the Infant Saviour, who has a cluster of lilies in his hands. Half-length.
3 ft. 9 in. high; 3 ft. 2 in. wide.

Herm. No. 70.

St. Joseph and the Infant Saviour.
1 m. 56 c. high; 97 c. wide.

PARIS.
ex-K. of the French.
Lo. Sp. G. No. 152.

St. Joseph and the Infant Saviour.
95 c. high; 81 c. wide.

Ibid. No. 153.

St. Joseph and the Infant Saviour.
22 c. high; 81 c. wide.

Ibid. No. 154.

St. Joseph, with the Infant Saviour asleep on his knees. F. L.
1 m. 69 c. high; 1 m. 10 c. wide.

St. Col. No. 111.

St. Joseph seated, with the Infant Saviour on his knees. From the collection of Henry Hope, Esq.
1 ft. high; 9½ in. wide.
— London. Samuel Rogers, 8, St. James's Pl. No. 24.

St. Joseph and the Infant Saviour. Small size.
— Paris. Cte. de Portalis.

St. Joseph and the Infant Saviour.
— Vienna. Prince Esterhazy Esterhazy Palace

The Flight of the Holy Family into Egypt. Chap. xii., p. 837. Our Lady, with the Infant Saviour, is seated on an ass, which is led by St. Joseph. Painted for the convent of shod Friars of Mercy at Seville, whence it was stolen by Marshal Soult.
About 4 ft. high; 4 ft. 6 in. wide.
— Paris. Ml. D. de Dalmatie R. de l'Université

The Flight of the Holy Family into Egypt. Our Lady, with the Infant Saviour in her arms, rides upon an ass, which is led by St. Joseph; two cherubs hover overhead. Engraved by Spilsbury. Hough.
3 ft. 2 in. high; 2 ft. wide.
— St. Petersburg. Emp. of Russia. Herm. No. 43.

The Flight of the Holy Family into Egypt; Our Lady, attended by two cherubs, watches the sleeping Saviour; St. Joseph standing behind. Engraved in the Description de l'Hermitage. Figures life-size.
4. ft. 5 in. high; 5 ft. 8 in. wide.
— Herm. No. 18.

The Flight of the Holy Family into Egypt.
4 ft. 2¼ in. high; 5 ft. 4½ in. wide.
— Scotland. E. of Wemyss, Gosford House, East Lothian.

The Flight into Egypt; Our Lady seated on a stone, watching the Infant Saviour, who is asleep at her side; St. Joseph stands behind, holding an ass by the bridle; two cherubs stand by the Virgin's knees; and *alforjas*, or saddlebags, and a bottle, lie on the ground.
4 ft. 2 in. high; 5 ft. 7 in. wide.
— England. W. Miles, M.P. Leigh Court, Somersetshire. No. 12.

The Holy Family. Our Lady and St. Joseph, with the Saviour, as a child, between them, all standing; in glory above appear the Eternal Father, the mystic Dove, two angels, and a multitude of cherubs. Incorrectly called in the catalogue *La Trinité*. Purchased from Don Julian Williams. Interesting as a specimen of the early style in which Murillo painted before he went to Madrid, and the influence of his first master, Juan del Castillo, can be traced.
2 m. 22 c. high; 1 m. 42 c. wide.
— Paris. ex-K. of the French. Lo. Sp. G. No. 115.

The Holy Family; the Saviour, as a child, standing between Our Lady and St. Joseph, and the Holy Ghost descending upon them from the Eternal Father, who appears in the clouds above. One of Murillo's latest works, and painted for the Marquess of Pedroso, at Cadiz; it was valued, says Cean Bermudez, in 1708, amongst the effects of the family, at 800 *pesos* of 15 reals, or 600 crowns. Brought to England after the War of Independence, it was
— London. Nat. Gal. No. 13.

purchased, together with Rubens's Brazen Serpent, No. 59, in 1837, for £.7,350. Praised by Palomino, tom. iii., p. 625. Figures life-size.
9 ft. 6 in. high; 6 ft. 10 in. wide.

The Holy Family; a highly finished sketch of the above picture. Purchased from Don Francisco de la Barrera Enguidanos, and since sold by Mr. Williams to some English collector. — SEVILLE. Julian Williams, Brit. Consul.

The Holy Family; St. Joseph stands, holding in his arms the Infant Saviour, who leans towards his mother; she stretches out her arms to him in return.
9 in. high; 7 in. wide. — ST. PETERSBURG. Emp. of Russia. Herm. No. 42.

The Holy Family; Our Lord, as a child, with a goldfinch in his hand, plays with a dog, while the Virgin and St. Joseph, the one spinning and the other planing a board, desist from their work to look at him. From the goldfinch the picture takes its name of *El Pajarito*. C. L. Chap. xii., p. 910.
5 ft. 2 in. high; 6 ft. 9 in. wide. — MADRID. Q. of Spain. Roy. Mus. No. 43.

The Holy Family and the infant St. John grouped under a tree; a lamb lying at their side; in the background, a tower and pleasant landscape. — ENGLAND. D. of Rutland, Belvoir Castle, Leicestershire.

The Holy Family. Doubtful. Figures about a third of the size of life. — ENGLAND. D. of Devonshire, Chatsworth, Derbyshire.

The Holy Family; figures seen to the knee.
4 ft. high; 3 ft. 4 in. wide. — ENGLAND. W. Miles, M.P. Leigh Court, Somerset. No. 9.

The Holy Family; Our Lady, with the Infant Saviour in her lap, and St. Joseph standing near, is adored by a kneeling prelate; a greyhound lies asleep beneath a low arch. Small full-length figures.
1 ft. 9 in. high; 1 ft. 4 in. wide.

The Holy Family; Our Lady holding up the delicate drapery which covers the sleeping Infant Saviour; shows him to the young St. John Baptist. Somewhat less than life.
Circular; 3 ft. 9 in. diameter. — ENGLAND. Ld. Heytesbury, Heytesbury Ho. Wilts.

The Holy Family. — ENGLAND. Ld. Northwick, Northwick Park, Gloucestershire.

The Holy Family. Formerly in the collection of Lucien Buonaparte. — ENGLAND. Sir F. Baring, Bt. Stratton Park, Hants.

The Holy Family.

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| The Holy Family. | VIENNA.<br>Prince Esterhazy,<br>Esterhazy Palace. |
| Our Lord and St. John Baptist, as children, with a lamb and a basket of fruit; above him, three cherubs. Figures life-size. | PARIS.<br>Ml. D. de Dalmatie,<br>R. de l'Université. |
| Our Lord and St. John Baptist, as children. | SEVILLE.<br>Juan Govantes,<br>Calle de A. B. C.<br>No. 17. |
| Our Lord and St. John Baptist; the first giving the second water out of a shell; and therefore known as *Los Niños de la Concha*, the Children of the Shell. Chap. xii., p. 913. C. L. and F. L.<br>3 ft. 8¼ in. high; 4 ft. 5¼ in. wide. | MADRID.<br>Q. of Spain.<br>No. 202. |
| Three small studies in one frame:<br>The Nativity of our Lord;<br>St. John Baptist, with a lamb;<br>St. John Baptist, with a lamb.<br>Each about 7 in. high; 5 in. wide. | LONDON.<br>D. of Sutherland,<br>Stafford House.<br>No. 52. |
| St. John Baptist as a child, seated on a rock, with a reed cross in his hand, and a lamb lying at his feet. Formerly in the collection of Henry Hope, Esq.<br>3 ft. 2 in. high; 2 ft. 4½ in. wide. | ENGLAND.<br>Geo. Vivian,<br>Claverton Manor,<br>Somerset. |
| St. John Baptist, as a child, with a lamb by his side. Small. | SCOTLAND.<br>E. of Elgin,<br>Broom Hall, Fife. |
| St. John Baptist, as a child, with a lamb. C. L. and F. L.<br>4 ft. 4 in. high; 3 ft. 6½ in. wide. | MADRID.<br>Q. of Spain,<br>Roy. Mus. No. 50. |
| St. John Baptist, as a child, with a lamb; a repetition of the above picture. Purchased at Lisbon.<br>3 ft. 6 in. high; 2 ft. 7 in. wide. | ENGLAND.<br>Ld. Heytesbury,<br>Heytesbury Ho.<br>Wilts. |
| St. John Baptist, as a child, with a lamb; a second repetition. Purchased for £.200 from Don J. M. Escazena, who bought it from a dealer at Cadiz in 1831. Near the right hand bottom corner of the canvass appears Murillo's monogram, BME which seems to have been marked on the paint, when wet, with the stick of the brush.<br>3 ft. 11½ in. high; 3 ft. 3 in. wide. | ENGLAND.<br>George Field,<br>Sister House,<br>Clapham. |
| St. John Baptist, as a child, with a cross of reed in his hand, and a lamb by his side; landscape background. Full length; life-size.<br>4 ft. 11 in. high; 3 ft. 5 in. wide. | VIENNA.<br>Imp. Gal. Bel.<br>p. 66. |
| St. John Baptist, as a child, with a lamb. Chap xii., p. 912. Formerly in the Lassay, Presle, and Robit collections, at Paris; bought from the latter by the late Sir Simon Clarke, to whom it was valued, with its companion, The Good Shepherd, at 4000 guineas, and purchased at the sale of his pictures in 1840, for £.2100. Engraved by Green and others. Full length; life-size.<br>5 ft. 5 in. high; 3 ft. 7 in. wide. | LONDON.<br>Nat. Gal. No. 176. |

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| St. John Baptist, with a lamb. Chap. xii., p. 913. Repetition of the above picture. | ENGLAND.<br>E. of Lovelace,<br>Ockham, Surrey. |
| St. John Baptist as a child, with a lamb. | LONDON.<br>M. of Westminster,<br>Grosvenor House.<br>No. 46. |
| St. John Baptist, as a child, with a lamb. Chap. xii., p. 856. Full length; life-size. On panel. | SEVILLE.<br>Hosp. of Charity. |
| St. John the Baptist. Doubtful.<br>2 m. 50 c. high; 1 m. 72 c. wide. | PARIS.<br>ex-K. of the French.<br>Lo. Sp. G. No. 157. |
| St. John Baptist in the desert, leaning against a rock; at his feet a sheep. Formerly in the Capuchin convent. Full length; life-size. | SEVILLE.<br>Pub. Mus. |
| St. John the Baptist questioned by the Jews; the Baptist in a Roman tunic and a red mantle, and, holding a reed cross in his left hand, stands conversing with three men, one of them wearing spectacles. It probably represents the passage of his history recorded in St. Luke, x., 10—14, or St. John, i., 19—22. A lamb lies in the foreground of the picture, and at the top of the canvass are two small figures of an angel and a winged lion, over which are two scrolls, with the inscription, "INTER NATOS NON SVRREXIT MAIOR," and "VOX CLAMANTIS IN DESERTO PARATE VIAM DOMINO." Formerly in the nunnery of S. Leandro, at Seville, and purchased from the nuns by Mr. Nathan Wetherall, an English merchant of that city, by whom it was sold to Mr. Purvis.<br>8 ft. 6 in. high; 5 ft. 7 in. wide. | LONDON.<br>Thos. Purvis, Q.C.<br>2, Stone Buildings,<br>Lincoln's Inn. |
| Head of St. John Baptist in a charger. | LONDON.<br>E. of Clarendon,<br>1, Grosvenor Cres. |
| Head of St. John Baptist in a charger.<br>1 ft. 9½ in. high; 2 ft. 9 in. wide. | MADRID.<br>Q. of Spain,<br>Roy. Mus. No. 218. |
| Head of St. John Baptist in a charger.<br>2 ft. high; 2 ft. 5 in. wide. | ENGLAND.<br>W. Miles, M.P.<br>Leigh Court,<br>Somersetshire.<br>No. 42 |
| Nativity of Our Lord; Our Lady lifting the veil which covers the manger, presents to the gaze of the adoring Shepherds the Divine Babe, from whose body proceeds light. Hough.<br>4 ft. 1 in. high; 4 ft. 8 in. wide. | ST. PETERSBURG.<br>Emp. of Russia.<br>Herm. No. 104. |
| Nativity of Our Lord. Perhaps the worst picture in a collection rich in daubs, and in no respect worthy of Murillo, or resembling his style.<br>59 c. high; 80 c. wide. | PARIS.<br>ex-K. of the French.<br>Lo. Sp. G. No. 150. |
| Adoration of the Shepherds of Bethlehem. Figures life-size. | SEVILLE.<br>Pub. Mus. |

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| Adoration of the Shepherds. Engraved by Huvert, and in the C. L. 6 ft. 8½ in. high; 8 ft. 2 in. wide. | MADRID. Q. of Spain. Roy. Mus. No. 191. |
| Adoration of the Shepherds. Sold at the sale of Mr. Higginson's pictures (known as the Saltmarshe collection), 5th and 6th June, 1846, for £.3018. 5*s*. Large size. | ENGLAND (?) M. of Hertford. |
| Adoration of the Shepherds. 1 ft. 5 in. high; 1 ft. 11 in. wide. | ST. PETERSBURG. Emp. of Russia. Herm. No. 9. |
| Adoration of the Wise Men; a composition of eleven small figures. | ENGLAND. Dulwich College, Surrey, No. 312. |
| Adoration of the Wise Men; a composition of eleven principal figures, of life-size. | ENGLAND. D. of Rutland. Belvoir Castle, Leicestershire. |
| Our Lord, as a child, lying asleep on a cross. Doubtful. 27 c. high; 33 c. wide. | PARIS. ex-K. of the French. Lo. Sp. G. No. 155. |
| Our Lord, as a child, asleep on a cross, with his right hand resting on a skull. 2 ft. 3 in. high; 3 ft. 2 in. wide. | MADRID. Q. of Spain. Roy. Mus. No. 179. |
| Our Lord, as a child, asleep on a cushion, with the cross. Formerly in the gallery of the Infant Don Luis de Borbon. Inherited by his daughter the Duchess of San Fernando, it was sold, with the rest of the San Fernando collection, to Don José de Salamanca, for a short time prime minister of Isabella II., who presented it, in December 1845, to Mrs. John Abel Smith. 1 ft. 4. in. high; 1 ft. 10 in. wide. | ENGLAND. J. Abel Smith, M.P. Dale Park, Sussex. |
| Our Lord, as a child, asleep. 1 ft. 8 in. high; 2 ft. 6 in. wide. | LONDON. M. of Westminster, Grosvenor House, No. 45. |
| Our Lord, as a child, lying asleep with his head pillowed on a skull. | LONDON. E. of Clarendon, 1, Grosvenor Cres. |
| Our Lord, as a child, standing on a globe. Chap. xii., p. 856. Life-size; on panel. | SEVILLE. Hosp. of Char. |
| Our Lord, as a child, with his left hand resting on a globe; said to have been transferred from fresco to canvass. Full length; life-size. | ENGLAND. M. of Lansdowne, Bowood, Wilts. No. 29. |
| Our Lord, as a child, seated on clouds, with a cross in his hand, and attended by three cherubs. Formerly in the collection of Henry Hope, Esq. 3 ft. 2 in. high; 2 ft. 4½ in. wide. | ENGLAND. George Vivian, Claverton Manor, Somerset. |
| Our Lord, in his childhood, as the Good Shepherd. Chap. xii. p. 913. C. L. and F. L. 4 ft. 5 in. high; 3 ft. 7½ in. wide. | MADRID. Q. of Spain. Roy. Mus. No. 46. |

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| Our Lord, the Good Shepherd, as a child. Chap. xii., p. 912. Formerly in the Lassay, Presle, and Robit collections at Paris, and bought from the last by the late Sir Simon Clarke, by whose son it was sold, in 1840, for £.3900. There is an engraving by Major, 1772, which may perhaps have been executed from this or the following picture.<br>5 ft. 5 in. high; 3 ft. 7 in. wide. | England.<br>B. de Rothschild,<br>Gunnersbury Ho.<br>Middlesex. |
| Our Lord, the Good Shepherd, as a child; a repetition of the above.<br>5 ft. 4 in. high; 3 ft. 8 in. wide. | Scotland.<br>E. of Wemyss,<br>Gosford House,<br>East Lothian. |
| Our Lord, the Good Shepherd, as a child, seated beneath a rock, amongst sheep, and holding in his hand the crown of thorns. Engraved by Sir Robert Strange. Figure somewhat less than life. | Scotland.<br>Glasgow,<br>University. |
| Our Lord, the Good Shepherd as a child; with three sheep. Life-size; on panel.<br>2 ft. 3 in. high; 1 ft. 4 in. wide. | Munich.<br>D. of Leuchtenberg. Gal. No. 94. |
| Our Lord in his youth; sketch of his head. | Seville.<br>Cathedral. |
| Our Lord and St. John Baptist standing on the banks of the Jordan. Bought from Don Antonio Bravo, who purchased it from the nuns of San Leandro at Seville. Figures life-size.<br>2 m. 68 c. high; 1 m. 80 c. wide. | Paris.<br>ex-K. of the French.<br>Lo. Sp. G. No. 158. |
| Our Lord baptized by St. John Baptist. Purchased by Mr. Nathan Wetherall, an English merchant, from the nuns of S. Leandro at Seville, during the war of Independence.<br>8 ft. 6 in. high; 5 ft. 7 in. wide. | England.<br>Wm. W. Burdon,<br>Hartford House,<br>Durham. |
| Our Lord baptized by St John Baptist. Chap. xiii., p. 843. Figures about life-size. | Seville.<br>Cathedral. |
| Our Lord and the Blessed Virgin at the Marriage at Cana of Galilee. Formerly in the collection of citizen Robit at Paris, from which it was bought by Geo. Hibbert, Esq., M.P. It was valued to him at 1200 guineas, (Buchanan's Memoirs, vol. ii., p. 51,) and was sold at his sale for 870 guineas.<br>5 ft. 6 in. high; 7 ft. 2 in. wide. | England.<br>M. of Ailesbury,<br>Tottenham Park,<br>Wilts. |
| Our Lord's Miracle of the Loaves and Fishes. Chap. xii., p. 859. Figures life-size.<br>About 9 ft. high; 21 ft. wide. | Seville.<br>Hosp. of Char. |
| Our Lord's Miracle of the Loaves and Fishes. A repetition of the above. Highly praised by M. Thoré; Revue de Paris, tom. xxi., p. 51. | Paris.<br>Ml. D. de Dalmatie,<br>R. de l'Université. |
| Our Lord's Miracle of the Loaves and Fishes; a small carefully-painted sketch of the above.<br>1 ft. 1 in. high; 2 ft. 6 in. wide. | London.<br>H. A. J. Munro,<br>113, Park Street. |

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| Apostle and lad with two fishes. Sketch of two of the figures in the above picture at Seville.<br>1 ft. 4 in. high; 1 ft. 1 in. wide. | LONDON.<br>T. Purvis, Q.C.<br>2, Stone Buildings, Lincoln's Inn. |
| Our Lord healing the Paralytic at the Pool of Bethesda. Formerly in the Hospital of Charity at Seville, whence it was stolen by Marshal Soult. Chap. xii., p. 865. Figures of life-size. | LONDON.<br>George Tomline, 1, Carlton Ho. Ter. |
| The Last Supper of Our Lord. An early picture. Chap. xii., p. 846. Figures life-size. | SEVILLE.<br>Church of Sta. Maria la Blanca. |
| Our Lord in the garden, and an angel presenting him with a cup; the sleeping disciples in the background.<br>36 c. high; 27 c. wide. | PARIS.<br>ex-K. of the French.<br>Lo. O. G. No. 1127. |
| Our Lord at the column of scourging; St. Peter kneeling at his feet.<br>33 c. high; 31 c. wide. | Ibid. No. 1128. |
| Our Lord after the scourging.<br>1 m. 25 c. high; 1 m. 46 c. wide. | Lo. St. Col. No. 113. |
| Our Lord after the scourging; in the background St. Peter weeping. | SEVILLE.<br>Cathedral. |
| *Ecce Homo.* Our Lord crowned with thorns. Bust, life-size.<br>About 2 ft. 10 in. high; 2 ft. wide. | ENGLAND.<br>Ld. Ashburton, The Grange, Hants. |
| Our Lord crowned with thorns, and in a brown robe. Purchased from Marshal Sebastiani in 1815. Bust, life-size.<br>About 2 ft. 10 in. high; 2 ft. wide. | LONDON.<br>Ld. Ashburton, 82, Piccadilly. |
| Our Lord crowned with thorns; a head.<br>1 ft. 10½ in. high; 1 ft. 5½ in. wide. | MADRID.<br>Q. of Spain.<br>Roy. Mus. No. 129. |
| Our Lord crowned with thorns; a head. Engraved by A. Collier, 1843.<br>60 c. high; 48 c. wide. | PARIS.<br>ex-K. of the French.<br>Lo. Sp. G. No. 162. |
| Our Lord crowned with thorns. Formerly in the chapel of Our Lady of the Pillar in the Cathedral of Seville, and presented to King Louis Philippe by the Chapter, in return for a bad modern portrait of Columbus, which hangs in the Cathedral library. Half-length; on panel.<br>84 c. high; 76 c. wide. | Lo. Sp. G. No. 163. |
| Our Lord holding the cross. Bought from Don Julian Williams, by whom it was purchased from Don Ant. Bravo.<br>1 m. 6 c. high; 79 c. wide. | Lo. Sp. G. No. 161. |
| Our Lord's countenance, as impressed on the miraculous kerchief of Sta. Veronica. A fine specimen of Murillo's second manner. Purchased by Richard Ford, Esq., from Don Julian Williams. An oval picture. Face life-size. | ENGLAND.<br>S. Jones Loyd, Wickham Park, Surrey. |

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| Our Lord crucified between the two Thieves; St. Mary Magdalene embracing his feet, and many figures grouped around the cross. About 5 ft. high; 4 ft. wide. | MADRID. José Madrazo. |
| Our Lord on the Cross, around which stand Our Lady, St. Mary Magdalene, and St. John. Hough. Engraved by Spilsbury. 3 ft. 1 in. high; 2 ft. 2 in. wide. | ST. PETERSBURG. Emp. of Russia. Herm. No. 51. |
| Crucifixion of Our Lord. An early picture. | SEVILLE. Pub Mus. |
| Crucifixion of Our Lord. 6 ft. 7 in. high; 3 ft. 10 in. wide. | MADRID. Q. of Spain. Roy. Mus. No. 64. |
| Crucifixion of Our Lord. 2 ft. 6½ in. high; 1 ft. 11¼ in. wide. | Roy. Mus. No. 321. |
| Our Lord on the Cross. | ENGLAND. Dulwich College, Surrey. |
| Our Lord on the Cross; on a small cross of panel. | SEVILLE. Ch. of the Capuchins beyond the walls. |
| Our Lord on the Cross; on a small cross of panel. Purchased from Don Salvador Gutierrez, a painter at Seville in 1845, and said to have belonged to the church of the Capuchins. 1 ft. 6¾ in. high; 11½ in. wide. | SCOTLAND. William Stirling, Keir, Perthshire. |
| Deposition from the Cross; Our Lady, the Maries, and Disciples grouped around the dead body of Our Lord. Formerly in the Capuchin convent. Figures life-size. | SEVILLE. Pub. Mus. |
| Deposition from the Cross; Our Lady supporting the dead body of the Saviour, and attended by weeping cherubs. 4 ft. 4 in. high; 3 ft. 4 in. wide | ENGLAND. W. Miles, M.P. Leigh Court, Somerset. No. 71. |
| Deposition from the Cross; Our Lady kneeling beside the dead body of the Saviour, and attended by two weeping cherubs. On an octagon plate of copper. 1 ft. in diameter. | LONDON. H. A. J. Munro, 113, Park Street. |
| Resurrection of Our Lord. Painted for the chapel of La Espiracion, in the convent of Mercy (now the Museum) at Seville, and mentioned with praise by Cean Bermudez. Stolen by Marshal Soult, probably for the Louvre. After its restoration in 1814, it was detained at Madrid by the government, till the expenses of carriage should be repaid by the friars, who did not, however, find it convenient to redeem it. Figures life-size. | MADRID. Acad. of S. Fern. |
| The Return of the Prodigal Son to his father's house. Formerly at the Hospital of Charity at Seville, whence it was stolen by Soult. Chap. xii., p. 864. Figures full length; life-size. 7 ft. 9 in. high; 8 ft. 6 in. wide. | LONDON. D. of Sutherland, Stafford H. No. 48. |

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| The Prodigal Son.<br>57 c. high; 1 m. 3 c. wide. | PARIS.<br>ex-K of the French.<br>Lo. Sp. G. No. 178. |
| The Prodigal Son; four sketches.<br>Each 11½ in. high; 1 ft 2⅔ in. wide. | MADRID.<br>Q. of Spain.<br>Roy. Mus. Nos. 211, 212, 216, 217. |
| The Prodigal Son, receiving his patrimony, leaving home, spending his substance with harlots, and keeping swine. Four sketches. Purchased from Don Julian Williams.<br>Each 27 c. high; 37 c. wide. | PARIS.<br>ex-K. of the French.<br>Lou. St. Col.<br>Nos. 116, 117, 118, 119. |
| The Rich Man and Lazarus; a study for a large picture. | LONDON.<br>E. of Ellesmere, 18, Belgrave Sq.<br>No. 63. |
| St. Peter released from prison by the Angel. Formerly in the Hospital of Charity at Seville, whence it was stolen by Marshal Soult. Chap. xii., p. 866. Figures life-size. | PARIS.<br>Ml. D. de Dalmatie. |
| St. Peter delivered from prison by an Angel; sketch of the above.<br>1 ft. high; 1 ft. wide. | LONDON.<br>H. A. J. Munro, 113, Park Street. |
| St. Peter; head.<br>78 c. high; 60 c. wide. | PARIS.<br>ex-K. of the French.<br>Lo. Sp. G. No. 165. |
| St. Peter repentiug.<br>1 m. 65 c. high; 1 m. 11 c. wide. | Ibid. No. 164. |
| The Conversion of St. Paul. The Apostle, fallen from a white horse, turns with open arms to the light in the heavens, wherein is seen Our Lord with the cross.<br>4 ft. 6 in. high; 6 ft. 1 in. wide. | MADRID.<br>Q. of Spain.<br>Roy. Mus. No. 52. |
| The Conversion of Saint Paul; a large composition, and perhaps copied from a Flemish print. Doubtful. Figures nearly life-size. | SEVILLE.<br>Julian Williams, Brit. Con. |
| The Head of St. Paul.<br>1 ft. 9⅔ in. high; 2 ft. 9 in. wide. | MADRID.<br>Q. of Spain.<br>Roy. Mus. No. 213. |
| St. James the Apostle, in a crimson mantle, and with the pilgrim's scallop and staff, and holding in his left hand a book. Engraved by J. A. Salvador Carmona, and in the C. L.<br>4 ft. 9½ in. high; 3 ft. 10 in. wide. | Roy. Mus. No. 189. |
| The Martyrdom of St. Andrew the Apostle at Patras. The martyr, on his X-shaped cross, and bathed in glory, occupies the centre of the picture; groups of men and women, and two mounted troopers, one holding a red flag; cherubs, with the palm and crown, above.<br>4 ft. 5½ in. high; 5 ft. 9½ wide. | Roy. Mus. No. 182. |

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| The Martyrdom of St. Andrew; apparently a sketch or a small repetition of the above.<br>4 ft. 3 in. high; 5 ft. 6 in. wide. | England.<br>W. Miles, M.P.<br>Leigh Court,<br>Somerset. No. 11. |
| St. John writing the Apocalypse. From the collection of M. Robit at Paris, this picture passed into the hands of Mr. Bryan, who sold it for 500 guineas to Henry Hope, Esq., from whom it was purchased by the late Mr. Miles.<br>5 ft. 9 in. high; 3 ft. 11 in. wide. | Ibid. No. 47. |
| St. Athanasius; a head. | London.<br>E. of Clarendon,<br>1, Grosvenor Cr. |
| St. Jerome, in purple drapery, and reading a book; in the desert.<br>4 ft. 5½ in. high; 3 ft. 11 in. wide. | Madrid.<br>Q. of Spain.<br>Roy. Mus. No. 186. |
| St. Jerome in the Desert. Full length.<br>6 ft. 8½ in. high; 4 ft. 9 in. wide. | Roy. Mus. No. 550. |
| St. Jerome. | Paris.<br>Ml. D. de Dalmatie,<br>R. de l'Université. |
| St. Augustine, in black robes, kneeling, presents a flaming heart, transfixed with an arrow, to the Infant Saviour, seated on the knee of Our Lady. Life-size; on panel. | Seville.<br>Pub. Mus. |
| St. Augustine kneeling at Prayers; behind him a violet curtain and a mitre and crosier; near the top of the canvass, a flaming heart, surrounded by the words, INQVIETVM EST COR MEVM DONEC INVENIAT AD TE; some vellum-bound folios lie on the ground. Purchased from Marshal Soult, by whom it was stolen from the convent of the Augustine friars at Seville. Engraved, on a small scale, at Paris, for an edition of the works of Bossuet. Full length; life-size. | London.<br>George Tomline,<br>1, Carlton Ho. Ter. |
| St. Augustine, with a child, on the sea-shore. Chap. xii., p. 885. Full length; life-size.<br>1 m. 80 c. high; 1 m. 35 c. wide. | Paris.<br>ex-K. of the French.<br>Lo. Sp. G. No. 169. |
| St. Augustine writing. Life-size. | Seville.<br>Pub. Mus. |
| St. Augustine writing. Half-length; life-size. | Seville.<br>Juan Govantes.<br>Calle de A. B. C.<br>No. 17. |
| St. Augustine receiving alms from Our Lord.<br>58 c. high; 70 c. wide. | Paris.<br>ex-K. of the French.<br>Lo. St. Col. No. 112. |
| St. Augustine washing the feet of a pilgrim, in whom he discovers Our Lord by the *stigmata*. Bought from Don Julian Williams, who obtained it from the nunnery of S. Leandro at Seville. This fine specimen of Murillo's second style is, by an error of a kind very unusual in a French catalogue, ascribed only to the school of Murillo.<br>2 m. 50 c. high; 1 m. 70 c. wide. | Paris.<br>ex-K. of the French.<br>Lo. St. Col. No. 135. |

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| Sta. Justa;<br>Sta. Rufina;<br>St. Ferdinand;<br>St. Leander;<br>St. Laureano;<br>St. Hermengild;<br>St. Isidore;<br>St. Pius;<br>busts; life-size; in oval frames. | SEVILLE. Cathedral Chapter-room. |
| St. Leander, seated. A portrait of Alonso de Herrera, *Apuntador del coro* to the Cathedral. Chap. xii., p. 840. Full length; life-size. | Sacristy. |
| St. Isidore, seated. A portrait of the Licentiate Juan Lopez Talaban. Chap. xii., p. 840. Full length; life-size. | Ibid. |
| The Dream of the Roman Senator and his wife, which produced the church of Sta. Maria Maggiore at Rome. Chap. xii., p. 844. Formerly in the church of Sta. Maria la Blanca at Seville. Engraved in outline by Mme Soyer, in Huard's Vie complète des Peintres Espagnols; part ii. Figures life-size. | MADRID. Acad. of S. Fern. |
| The Roman Senator and his wife telling their dreams to Pope Liberius. Chap. xii, p. 845. Companion piece of the above, and painted for the same church. Figures life-size. | |
| St. Gil standing in the air in an ecstasy, in the presence of Pope Gregory II. Chap. xii., p. 836. A composition of five figures, painted for the small cloister of the Franciscan convent at Seville, whence it was stolen by Marshal Soult, from whose hands it passed into the collection of M. Aguado, Marquess de las Marismas at Paris, where it was engraved, with others of his pictures, by Tavernier. Figures about half life-size.<br>5 ft. 1 in. high; 5 ft. 10 in. wide. | LONDON. Wm. Buchanan, 46 A, Pall Mall. |
| Head of a monk; a study for the companion of St. Gil, who stands immediately behind him in the above picture.<br>1 ft. 5 in. high; 1 ft. wide. | SEVILLE. J. M. Escazena. |
| St. Bonaventure and St. Leander, in white robes; one of them holding the model of a church; a cherub holds the mitre of the second. Formerly in the Capuchin convent. Life-size. | SEVILLE. Pub. Mus. |
| St. Bonaventure writing his memoirs after death; dying, it is said, before the work was finished, he was permitted to return to the world for three days, to complete it. Purchased from Don A. Bravo of Seville. Very doubtful.<br>1 m. 32 c. high; 1 m. 8 c. wide. | PARIS. ex-K. of the French. Lo. Sp. G. No. 172. |
| St. Roderick. Bought from the family of the canon Pereda at Seville.<br>2 m. 5 c. high; 1 m. 21 c. wide. | Ibid. No. 176. |
| St. Florian, in a deacon's dress, resting his right hand on a millstone attached to his neck by a cord, and his left on an X-shaped cross; and beside him are St. Dominic and St. Peter the Dominican; in the background, through a grated window, his martyrdom, drowning in the sea, is represented. Go. Figures life-size.<br>8 ft. 6 in. high; 5 ft. 9 in. wide. | ST. PETERSBURG. Emp. of Russia. Herm. No. 29. |

St. Peter the Dominican, kneeling at an altar; his head is about to be cut off by two ruffians; above an angel and three cherubs wait to receive his soul.
6 ft. 10 in. high; 4 ft. 10 in. wide.
— LONDON. T. Purvis, Q.C. 2, Stone Buildings, Lincoln's Inn.

Martyrdom of St. Peter the Dominican; kneeling at his prayers, he is killed by two assassins. Go. This is probably the picture which Godoy carried off from the church of the Inquisition at Seville, leaving in its place a copy by Joaquin Cortes. Figures life-size.
9 ft. 5 in. high; 6 ft. 9 in. wide.
— ST. PETERSBURG. Emp. of Russia. Herm. Salle iii. No. 9.

St. Bernard fed with milk from the bosom of Our Lady, who appears to him with the Infant Saviour. Chap. xii., p. 914. Engraved by F. Muntaner, and, in outline, in Mrs. O'Neil's Dictionary of Spanish Painters; part i. Figures life-size.
11 ft. 2 in. high; 8 ft. 11 in. wide.
— MADRID. Q. of Spain. Roy. Mus. No. 315.

St. Ildefonso, Archbishop of Toledo, invested with the holy chasuble, by Our Lady, in his Cathedral. Chap. xii., p. 914. Engraved by F. Selma. Figures life-size.
11 ft. 1 in. high; 9 ft. wide.
— Roy. Mus. No. 326.

St. Ferdinand, armed and robed, standing, with a sword in his right hand, and a globe in his left. Full length; life-size.
— SEVILLE. Cathedral. Contaduria Mayor.

St. Ferdinand, crowned and robed, with a sword in his right hand, and a globe in his left. Bust, life-size.
— Library.

St. Ferdinand, armed and robed, kneeling at prayer; two cherubs above. Small full length figure. C. L.
2 ft. high; 1 ft. 4 in. 2 lines wide.
— MADRID. Q. of Spain. Roy. Mus. No. 159.

St. Ferdinand. Bust. Painted on a medallion, and supported by cherubs.
— MADRID. Nat. Mus.

St. Ferdinand, in his robe and crown, with a sword in his right hand and a globe in his left. Bust, within an oval border, at the top of which are three cherubs, two of them holding aside a curtain; and at the bottom, two other cherubs holding a scroll. The border is inscribed with these words, *Vera effigies divi FERDINANDI III., Regis Castellæ et Legionis.* The scroll contains these lines:—

*Magni FERDINANDI veros in imagine vultus*
*Aspicis, expressit quos tibi docta manus.*
*Hujus Alexandri faciem qui pinxit Apellem*
*Fors dedit, ast animum pingere nemo potest.*

From the inscription on the border it would appear that the head of the saint was copied from the authentic portrait preserved in the nunnery of San Clemente. Chap. ii., p. 72. The picture, painted on canvass in black and white, was evidently executed for the purpose of being engraved by M. Arteaga for La Torre Farfan's *Fiestas de Sevilla*, (chap. xii., p. 842, note, and xiv., p. 1110), as it exactly tallies with his plate even in size. It was purchased, in 1830 or 1831, at Cadiz, by Don J. M. Escazena, and sold by him for £.11 to Sir J., then Mr., Brackenbury, British Consul there.
11 in. high; $7\frac{1}{4}$ in. wide.
— LONDON. The late Sir J. M. Brackenbury.

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| The Porciuncula; Our Lord and the Blessed Virgin appearing to St. Francis of Assisi, in his cavern in Mount Alvernus; formerly the altar-piece of the church of the Capuchins at Seville. Chap. xii. p. 873. An immense picture; figures life-size. | MADRID. Nat. Mus. |
| The Porciuncula. Our Lord and the Virgin appear to St. Francis of Assisi, kneeling in his hermitage, and offering them the roses which bloomed from the thorns wherewith he had scourged himself during the previous winter. Chap. vii., p. 433. 7 ft. 5 in. high; 5 ft. 3 in. wide. | MADRID. Q. of Spain. Roy. Mus. No. 54. |
| The Porciuncula; Our Lady, with the Saviour, appearing to St. Francis of Assisi, who is kneeling at his prayers. Purchased in 1830 from Don Julian Williams. 3 ft. 5 in. high; 2 ft. 7 in. wide. | ENGLAND. Sir W. Eden, Bart. Windlestone Hall, Durham. |
| St. Francis of Assisi supporting the body of Our Lord, nailed by the left hand to the Cross; above, in the clouds, are two cherubs. Chap. xii., p. 875. Formerly in the Capuchin convent. Life-size. | SEVILLE. Pub. Mus. |
| St. Francis of Assisi at prayers. Small. | LONDON. D. of Wellington, Apsley House. |
| St. Francis of Assisi praying, and receiving the Stigmata of Our Lord's wounds. "The finest picture in Cadiz, and in Murillo's best manner." Hand-Book; ed. 1847, p. 9. Life-size. | CADIZ. Hospital. |
| St. Francis of Assisi at prayers. 1 m. 70 c. high; 1 m. 12 c. wide. | PARIS. ex.K.of theFrench. Lo. Sp.G. No.166. |
| St. Francis healing a cripple at the door of a church; in the background stand two Franciscan friars. Figures life-size. 6 ft. 9½ in. high; 4 ft. 6¼ in. wide. | MUNICH. K. of Bavaria. Roy. Pin. No. 380. |
| St. Francis de Paula; with his hands clasped. Bust; life-size. 2 ft. 6 in. high; 1 ft. 9¼ in. wide. | MADRID. Q. of Spain. Roy. Mus. No. 323. |
| St. Francis de Paula, in his linen robes, leaning on a stick, and pointing with his right hand to heaven, which opening, discovers a glory, with the word "CHARITAS" inscribed. Half-length; life-size. 3 ft. 9 in. high; 3 ft. 7 in. wide. | Roy. Mus. No. 173. |
| St. Francis de Paula, leaning on his staff, and kneeling on a stone, as if in contemplation. 4 ft. high; 3 ft. wide. | Roy. Mus. No. 174. |
| St. Francis de Paula. Full length; life-size. | MADRID. Nat. Mus. |
| St. Francis de Paula kneeling at prayer. Life-size. | CADIZ. Hospital. |
| St. Francis de Paula and two other holy men at sea on a cloak. After the expulsion of the French from Seville, this picture was hung over the principal altar in the conventual church of San Francisco de Paula. Purchased from Don Julian Williams. Doubtful. Figures life-size. 2 m. high; 2 m. 70 c. wide. | PARIS. ex-K.of theFrench. Lo. St.Col. No.121. |

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| A Franciscan Friar, with a ragged youth kneeling before him, and clinging to the cord round the friar's waist. Painted for the small cloister of the Franciscan convent at Seville, whence it was stolen by Marshal Soult. Chap. xii., p. 843. Figures full length; somewhat less than life-size.<br>About 8 ft. high; 7 ft. wide. | Paris.<br>Ml. D. de Dalmatie,<br>R. de l'Université. |
| A Franciscan kneeling in the air, being overtaken by a holy rapture while at work in the convent kitchen; his functions as cook meanwhile being carried on by angels. Chap. xii., p. 836. A composition of twelve figures. Painted for the small cloister of the Franciscan convent, whence it was stolen by Marshal Soult. Figures somewhat less than life-size.<br>About 6 ft. high; 10 ft. wide. | |
| A Franciscan praying over the dead body of a Grey friar. Chap. xii., p. 836. Formerly in the small cloister of the Franciscan convent at Seville, and the only one not stolen by Soult. Figures life-size. | England.<br>Richard Ford,<br>Hevitre, Devon. |
| St. Anthony of Padua, kneeling at his prayers, is visited by the Infant Saviour. Chap. xii., p. 841. Figures greater than life-size. | Seville.<br>Cathedral. |
| St. Anthony of Padua; study for the figure of the saint in the above picture.<br>3 ft. high; 2 ft. 3 in. wide. | Seville.<br>J. M. Escazena. |
| St. Anthony of Padua kneeling, with the Infant Saviour in his arms; two cherubs, with book and lilies, standing at his side, and five hovering in the glory above. Perhaps the picture mentioned by Cean Bermudez as belonging to the convent of San Pedro Alcantara at Seville, of which Don Julian possessed a small sketch or study. Life-size.<br>5 ft. 4 in. high; 6 ft. $5\frac{3}{4}$ in. wide. | Berlin.<br>K. of Prussia.<br>Roy. Mus. Pi.<br>No. 403 *a*. |
| St. Anthony of Padua kneeling with the Infant Saviour in his arms. The same composition as the last. | London.<br>H. A. J. Munro,<br>113, Park Street. |
| St. Anthony, with the Infant Saviour seated on an open folio, which the Saint appears to have been reading. Some cherubs hover in glory above. From the Capuchin convent. Life-size. | Seville.<br>Pub. Mus. |
| St. Anthony, with the Infant Saviour, who stands on an open folio which the saint has been reading. From the Capuchin convent. Life size. | |
| St. Anthony of Padua and the Infant Saviour.<br>1 m. 14 c. high; 89 c. wide. | Paris.<br>ex-K. of the French.<br>Lo. Sp. G. No. 170. |
| St. Anthony of Padua (erroneously called in the catalogue St. Francis of Assisi) receiving the Infant Saviour in his arms.<br>27 c. high; 19 c. wide. | Lo. Sp. G. No. 167. |

St. Anthony of Padua (erroneously called in the catalogue St. Francis of Assisi) caressing the Infant Saviour.
About 1 ft. 3 in. high; 1 ft. wide.
— London. D. of Sutherland, Stafford H. No. 55.

St. Felix of Cantalisi restoring to Our Lady the Infant Saviour, whom she had placed in his arms. From the Capuchin convent. Chap. xii., p. 876. Figures life-size.

St. Felix of Cantalisi and the Infant Jesus; known as "*San Felix de las arrugas*," of the wrinkles, from the force with which his wrinkled hand is painted. From the Capuchin convent. Life-size.
— Seville. Pub. Mus.

St. Felix of Cantalisi.
2 m. 6 c. high; 2 m. 6 c. wide.
— Paris. ex-K.oftheFrench. Lo. Sp. G. No. 173.

St. John of God sinking under the weight of a sick man, and assisted by an Angel. Chap. xii., p. 860.
— Seville. Hosp. of Char.

St. John de la Cruz, in the white robes of a Carmelite, clasping to his breast a wooden cross, and kneeling at an altar, on which is a crucifix and some lilies; over his head a flood of glory, in which appear the heads of cherubs; four vellum folios, lettered *Subida de Mo.(nte) Car.(melo) Escura Noche, Cantico del Alma*, and *Llama de Amor*, lie on the ground. Formerly, says the K. of Holland's private Catalogue, in a convent at Zaragoza, and supposed to be the portrait of the devout benefactor, by whom it was presented to the brotherhood. Full length; life-size.
— The Hague. K. of Holland. Roy. Pal.

St. Thomas of Villanueva, the Almoner, Archbishop of Valencia; as a boy, dividing his clothes between four ragged urchins. Building in the background, and figures, amongst which is a white horse standing at a door. Formerly in the collection of Don Manuel Godoy, ex-Prince of the Peace, who presented it (?) to Marshal Sebastiani, from whom it was purchased in 1815. Figures life-size.
7 ft. 1 in. high; 4 ft. 9 in. wide.
— London. Ld. Ashburton, 82, Piccadilly.

St. Thomas of Villanueva dividing his clothes among some beggar boys; a sketch for the above picture. Purchased at Seville from Don Julian Williams, who picked it up for half a dollar in the Feria.
About 2 ft. high; 1 ft. 3 in. wide.
— England. Ld. Ashburton, The Grange, Hants.

St. Thomas of Villanueva, giving alms at the door of his Cathedral. Formerly in the Capuchin convent. Chap. xii., p. 876. Life-size.
— Seville. Pub. Mus.

St. Thomas of Villanueva giving alms at the door of his Cathedral. Brought to England in 1805, by Mr. Irvine, from a Capuchin convent at Genoa, and sold to Mr. Wells for £.1000. Chap. xii., p. 877. Figures somewhat less than life.
— England. William Wells, Redleaf, Kent.

St. Thomas of Villanueva dispensing alms at the door of his Cathedral. Formerly in the Augustine convent at Seville.
1 m. 30 c. high; 1 m. 76 c. wide.
— Paris. ex-K.oftheFrench. Lo. Sp. G. No. 171.

St. Thomas of Villanueva giving his garments to the poor; a sketch. 27 c. high; 36 c. wide. — PARIS. ex-K. of the French. Lo. St. Col. No. 120.

The Apotheosis of Philip II., King of Spain, (so called by M. Thoré); a composition of six male figures, gazing at the ball of fire in which the soul of that monarch is supposed to be ascending to heaven. Chap. xii., p. 835. Formerly in the small cloister of the Franciscan convent at Seville, whence it was stolen by Marshal Soult. About 8 ft. high; 7 ft. wide. — PARIS. Ml. D. de Dalmatie, R. de l'Université.

St. Diego de Alcalá kneeling in the act of blessing a copper pot of broth. Formerly in the small cloister of the Franciscan convent at Seville, pillaged by Marshal Soult. A composition of many figures somewhat less than life-size. About 8 ft. high; 7 ft. wide.

St. Diego de Alcalá (erroneously called in the catalogue St. Francis of Assisi) bearing the cross. Doubtful. 1 m. 75 c. high; 1 m. 7 c. wide. — PARIS. ex-K. of the French. Lo. Sp. G. No. 168.

St. Diego of Alcalá. Very doubtful. 1 m. high; 78 c. wide. — Lo. Sp. G. No. 177.

A Saint in ecstasy. 1 m. 4 c. high; 82 c. wide. — Lo. O. G. No. 1129.

St. Mary Magdalene, with a crimson drapery and a tattered grey tunic; seated in a cavern with her eyes turned to heaven. 5 ft. 6 in. high; 4 ft. 5½ in. wide. — MADRID. Q. of Spain. Roy. Mus. No. 82.

St. Mary Magdalene. Possibly the picture from which Sir R. Strange's and J. Balestra's engravings were executed. — ROME. D. of Bracciano, Bracciano Palace.

St. Mary Magdalene kneeling, with her arms crossed on her bosom, and looking to heaven. Bought from Don Ant. Bravo at Seville. Engraved as far as the waist by A. Collier, 1845. Full length; life-size. 1 m. 48 c. high; 1 m. 4 c. wide. — PARIS. ex-K. of the French. Lo. Sp. G. No. 159.

The Marriage of St. Catherine. The last work of Murillo. Chap. xii., p. 886. Figures life-size. — CADIZ. Hospital.

St. Catherine. 1 m. 60 c. high; 1 m. 12 c. wide. — PARIS. ex-K. of the French. Lo. Sp. G. No. 174.

St. Catherine. Stolen by Marshal Soult from the church of St. Catherine at Seville. Small half-length figure. — PARIS. Ml. D. de Dalmatie, R. de l'Université.

Sta. Justa and Sta. Rufina, patron saints of Seville, holding between them the Giralda of the Cathedral. From the Capuchin convent. Chap. xii., p. 874. Life-size. — SEVILLE. Pub. Mus.

Sta. Justa, with pot and palm branch. Bust, life-size. — LONDON. D. of Sutherland, Stafford Ho. No. 54.

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| Sta Rufina, with pot and balm branch. Bust, life-size. | LONDON. D. of Sutherland, Stafford Ho. No. 53. |
| St. Elizabeth of Hungary, Duchess of Thuringia, tending the Sick in her hospital. Formerly in the Hospital of Charity at Seville, whence Marshal Soult carried it to the Imperial Louvre. When restored to Spain in 1814, with many other pictures, it was detained at Madrid by the government as a hostage for the expenses of the transport from Paris, which it appears the Brotherhood of Charity either could not or would not pay. Chap. xii., p. 861. C. L. and F. L. Figures life-size. | MADRID. Acad. of S. Fern. |
| Death of Sta. Clara. Chap. xii., p. 835. Painted for the small cloister of the Franciscan convent at Seville, and stolen from thence by Marshal Soult. A composition of many figures, somewhat less than life. | PARIS. Ml. D. de Dalmatie, R. de l'Université. |
| Death of Sta. Clara. Very doubtful and worthless. 33 c. high; 66 c. wide. | PARIS. ex-K. of the French. Lo. Sp. G. No. 175. |
| Sta. Rosa of Lima, (chap. xiii., p. 1008), and the Infant Saviour. This picture, on which is inscribed the name of Murillo, was formerly in the collection of the Marquess of Diegma at Granada. A picture on the same subject, but differently treated, was formerly in the Royal palace at Madrid, and was engraved by Blas Amettler. Figures life-size. 5 ft. 8 in. high; 4 ft. 4 in. wide. | ENGLAND. Geo. Bankes, M.P. Kingston Hall, Dorset. |
| Sta. Rosa of Lima, kneeling with the Infant Saviour. Inscribed with Murillo's name. Purchased at Cadiz about 1831. Figures full length; life-size. | LONDON. The late Sir John Brackenbury. |
| Two Nuns, in black and white drapery; one of them kneeling. Life-size. | MADRID. José Madrazo. |
| Female Saint, with palm branch. Bust, life-size. | LONDON. D. of Wellington, Apsley House. |

## FANCY COMPOSITIONS AND FIGURES.

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| Young Man playing on a harp. Very doubtful. 43 c. high; 57 c. wide. | PARIS. ex-K. of the French. Lo. Sp. G. No. 179. |
| Two Boys seated on the ground; one eating grapes, and the other, a water-melon. Chap. xii., p. 917. G. L. Full length; life-size. 4 ft. 6 in. high; 3 ft. 4 in. wide. | MUNICH. K. of Bavaria. Roy. Pin. No. 354. |
| Two Boys eating fruit; a repetition of the above picture. 4 ft. 5 in. high; 4 ft. 8 in. wide. | SCOTLAND. John Balfour, Balbirnie, Fife. |
| Two Boys eating fruit; a repetition of the above picture. 5 ft. 4 in. high; 4 ft. 4 in. wide. | ENGLAND. Geo. Bankes, M.P. Kingston Hall, Dorset. |

Two Boys throwing dice; a third, with a dog, stands by eating bread. G. L. Full length figures; life-size.
4 ft. 6 in. high; 3 ft. 4 in. wide.
— MUNICH. K. of Bavaria. Roy. Pin. No. 363.

Two Boys eating bread and fruit, with a dog by their side. G. L. Full length figures; life-size.
4 ft. 2½ in. high; 2 ft. 6 in. wide.
— Roy. Pin. No. 376.

Four Boys, two of them playing cards, at the door of a hut. G. L. Figures life-size.
3 ft. 7 in. 2 lines high; 2 ft. 11½ in. wide.
— Roy. Pin. No. 383.

Three ragged Boys, one of them a Negro, who appears to be begging for a share of a cake in the hands of one of the others. Figures full length; life-size.
— ENGLAND. Dulwich College, Surrey, No. 283.

Two ragged Boys; one standing munching bread, and the other seated, and apparently inviting him to play at chuckfarthing. Engraved in mezzotint by Say. Figures full length; life-size.
— No. 284.

Boy, herding cattle and ridding himself of vermin.
4 ft. 6 in. high; 3 ft. 3 in. wide.
— ENGLAND. E. of Lonsdale, Lowther Castle, Westmoreland.

Boy, in a red dress, holding a dog by the ear, hunts for vermin in the body of the beast, greatly to its dissatisfaction.
2 ft. high; 1 ft. 7 in. wide.
— ST. PETERSBURG. Emp. of Russia. Herm. No. 106.

Boy with a basket and a dog. Chois. Half-length.
2 ft. 5 in. high; 1 ft. 4 in. wide.
— No. 1.

Two Boys eating fruit.
1 ft. 1 in. high; 10 in. wide.
— ENGLAND. E. of Lonsdale, Lowther Castle.

Boy eating a pie; by his side a basket of fruit, and a dog snuffing at the meat, on its passage to its master's mouth. Small.
— SCOTLAND. E. of Elgin, Broom Hall, Fife.

Beggars regaling.
— ENGLAND. M. of Exeter, Burghley House, Northamptonsh.

Two Beggar Boys.
— ENGLAND. D. of Marlborough, Blenheim, Oxford. No. 133.

Four Boys eating fruit. Figures half-length. Life-size.
— PARIS. Ml. D. de Dalmatie. R. de l'Université.

Peasant Boy looking out of a window. Formerly in the collection of the Marquess of Lansdowne, and presented to the nation by M. Zachary, Esq. Engraved by Rogers and Humphreys. Bust, life-size.
1 ft. 9 in. high; 1 ft. 3 in. wide.
— LONDON. Nat. Gal. No. 74.

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| Ragged Boy, sitting on the ground, hunting for vermin on his person. Chap. xii., p. 917. Engraved by Masson. 1 m. 34 c. high; 1 m. 9 c. wide. | PARIS. ex-K. of the French. Lo. O. G. No. 1130. |
| Boys with a basket. | STOCKHOLM. Roy. Mus. No. 261. |
| Boy with a glass of wine. | No. 262. |
| Diogenes throwing away his cup. | ENGLAND. M. of Exeter, Burghley House. |
| A Peasant dancing. | VIENNA. Prince Esterhazy, Esterhazy Palace. |
| Man with a spade. | |
| Beggar Boy. | |
| A Herd-Boy. | THE HAGUE. K. of Holland. Roy. Mus. |
| A Shepherd. | VENICE. Manfrini Palace. |
| A laughing Boy, crowned with ivy leaves, and with a pipe in his hands. Formerly in the collections of M. Lebrun and Sir Thomas Baring. On panel. Bust, life-size. 1 ft. 9 in. high; 1 ft. 6 in. wide. | ENGLAND. W. Coningham, 26, Sussex Square, Brighton. |
| A Woman and a Girl at a window. Formerly in the collection of the Duke of Almodovar at Madrid, where it was purchased, in 1823, by Lord Heytesbury, then English minister at the Court of Spain. Engraved by J. Ballester, and in a woodcut of this work. Chap. xii., p. 920. Figures life-size. 4 ft. high; 3 ft. 4 in. wide. | ENGLAND. Ld. Heytesbury, Heytesbury Ho. Wilts. |
| A Woman and a Girl at a window. A repetition of the above picture. It was presented by a Spanish grandee to Mr. Munro's father, British Consul-General at Madrid. Engraved, in mezzotint, by Bromley, and called, A Spanish Girl with her nurse. 4 ft. high; 3 ft. 4 in. wide. | SCOTLAND. H. A. J. Munro, Novar, Ross-shire. |
| Old Women picking vermin from the head of a boy, supporting his head on her lap, while he feeds his dog with a crust. Etched by Hauber and Weiss; engraved, in mezzotint, by Pichler. Full length figures; life-size. 4 ft. 5 in. high; 3 ft. 4 in. wide. | MUNICH. K. of Bavaria. Roy. Pin. No. 382. |
| Old Woman spinning with a distaff. Chap. xii., p. 916. Bust, life-size. 2 ft. $2\frac{1}{4}$ in. high; 1 ft. 10 in. wide. | MADRID. Q. of Spain. Roy. Mus. No. 324. |
| Old Woman with a distaff. Doubtful. Three-quarters length; life-size. | MILAN. Acad. of Arts, Pin. of Brera. No. 134. |

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| Girl, with a white turban, decked with a rose, and holding flowers in the end of her scarf. Formerly in the cabinet of M. Randon de Boissy, whence it was sold for 900 louis to M. de Calonne, at whose sale M. Desenfans purchased it for £.640. The canvass, being too small, appears to have been pieced. Engraved by Robinson. Knee-piece, life-size. | England. Dulwich College, Surrey. No. 248. |
| Gipsy Girl. Chap. xii., p. 920. Bust, life-size. 2 ft. 3 in. high; 1 ft. 6½ in. wide. | Madrid. Q. of Spain. Roy. Mus. No. 313. |
| Girl with a white mantilla. Life-size. | London. R. S. Holford, Dorchester House. |
| Girl with a basket of fruit, counting the money which she has been paid by a boy. Figures life-size. 4 ft. 6 in. high; 3 ft. 6 in. wide. | Dresden. K. of Saxony. Roy. Gal. P. ii. No. 537. |
| Girl, sitting on a stone, pays for fruit out of a boy's basket. Engraved, in mezzotint, by Pichler, and in a G. L. Full length figures; life-size. 4 ft. 7 in. high; 3 ft. 5½ in. wide. | Munich. K. of Bavaria. Roy. Pin. No. 375. |
| Girl paying a boy for fruit. A repetition of the above picture. | Spain. J. D. Gordon, Brit. Vice-Consul, Xeres de la Frontera. |
| Girl with fruit. Bust, life-size. | London. D. of Sutherland, Stafford Ho. No. 50. |
| Girl, in a green and red dress, with a basket of fruit, wiping her face with a corner of the handkerchief which covers her head. Chois. Engraved by Weisbrod. 2 ft. 6 in. high; 1 ft. 11 in. wide. | St. Petersburg. Emp. of Russia, Herm. No. 10. |
| Girl. | Vienna. Prince Esterhazy, Esterhazy Palace. |
| Female Figure. Half-length. | Rome. P. Doria Pamphili, Doria Palace. |
| A Bacchante, crowned with grapes and vine leaves. A head. Life-size. | England. William Wells, Redleaf, Kent. |
| A Cupid, peeping from behind a red curtain. | Seville. Julian Williams, Brit. Con. |
| A Cupid, standing, with his back half-turned. | |
| A square basket containing pomegranates and grapes, placed on a table, on which lie two broken pomegranates, and a roll on a folded napkin. Purchased for ten guineas at the sale of Sir J. M. Brackenbury's pictures, at Messrs. Christie and Manson's, May 26th, 1848. 2 ft. 1½ in. high; 2 ft. 7½ in. wide. | Scotland. W. Stirling, Keir, Perthshire. |

## PORTRAITS.

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| Don Justino Neve y Yevenes, Canon of Seville, seated. Chap. xii., p. 884. Formerly in the Hospital de los Venerables at Seville, and afterwards sold, in 1804, at M. de la Hunte's sale, to Geo. Watson Taylor, Esq. M.P., for 1000 guineas, and again sold, at the sale of that gentleman's effects at Erlestoke, Wilts, in July 1832, for 480 guineas. Full length; life-size. | England. M. of Lansdowne Bowood, Wilts. No. 28. |
| A Gentleman dressed in black, with a small white collar, and standing near a table, on which he places a paper; called the brother of Murillo; perhaps his brother-in-law, Don J. de Veitia Linage. Chap. xii., p. 889. Half-length. 3 ft. 7 in. high; 2 ft. 9 in. wide. | St. Petersburg Emp. of Russia. Herm. No. 77. |
| Don Andres de Andrade, *Pertigero* or verger of the Cathedral of Seville; with a white dog. Bought from Sir John Brackenbury, English Consul at Cadiz, who purchased it from Don Antonio Bravo at Seville. Chap. xii., p. 919. Full length; life-size. 1 m. 98 c. high; 1 m. 16 c. wide. | Paris. ex-K. of the French Lo. Sp. G. No. 18 |
| Don Andres de Andrade, with a white dog. Full length; life-size. | England. Sir A. Aston, G.C.E Aston Hall, Cheshire. |
| Don Miguel Mañara Vicentelo de Leca, Knight of Calatrava; restorer of the Hospital of Charity at Seville. Chap. xii., pp. 853 and 1381, notes. Purchased, about 1828, from the widow of the Marquess of Loreto, by Don Julian Williams. Chap. xii., pp. 919. In the catalogue the name is misspelt, and the picture placed amongst the works of unknown masters, the more usual practice of Louvre catalogue-makers being to ascribe the works of those artists to Murillo. A head, painted within an oval border, inscribed with the good man's name and a date; life-size. 55 c. high; 41 c. wide. | Paris. ex. K. of the French Lo. St. Col. No. 215 |
| A Knight of Santiago. Painted within an elaborate border of marble. Bust, life-size. | London. Col. H. Baillie, M.P. 34, Mortimer St. Cavendish Sq. |
| A Cardinal, seated in an arm-chair, in white robes, with scarlet cape; with his scarlet cap in his right hand. Half-length; life-size. 3 ft. $9\frac{1}{2}$ in. high; 3 ft. $\frac{3}{4}$ in. wide. | Berlin. K. of Prussia. Roy. Mus. P. i. No. 403 *c.* |
| A Gentleman. Bust. Life-size. Painted within an oval border. | London. D. of Sutherland, Stafford Ho. No. 51 |
| Father Hortensio Villavizinas, in a black and white habit. Bust. Life-size. | Seville. Juan Govantes. Calle de A. B. C. No. 17. |
| Father Cabanillas, a barefooted friar. Bust; life-size. 2 ft. $8\frac{1}{2}$ in. high; 2 ft. $2\frac{1}{2}$ in. wide. | Madrid. Q. of Spain. Roy. Mus. No. 322. |

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| Murillo, in his youth. Chap. xii., p. 897. Formerly in the collection of Don Bernardo Iriarte at Madrid, and at the death of that gentleman, purchased by Don Francisco de la Barrera Enguidanos, at whose death it became the property of Don Julian Williams, from whom it was bought for £.1000.<br>1 m. 8 c. high; 76 c. wide. | Paris.<br>ex-K.of theFrench.<br>Lou.Sp.G.No.183. |
| Murillo. Bought from the Count de Maule at Cadiz. Bust; life-size.<br>79 c. high; 65 c. wide. | Lo.St.Col.No.123. |
| A Lady, with long auburn hair, a loose white robe, and violet mantle. Chap. xii., p. 919. Formerly in the possession of Lucien Buonaparte, and engraved, in outline, in the work in his gallery; and afterwards purchased by Edward Gray, Esq.; Buchanan's Memoirs, vol. ii., p. 282. Half-length; life-size. | London.<br>R.Sanderson,M.P.<br>48, Belgrave Sq. |
| An old Woman, seated; called the mother of Murillo, but apparently on slender evidence. It bears the date 1673. Doubtful. Knee-piece.<br>97 c. high; 71 c. wide. | Paris.<br>ex-K.of theFrench.<br>Lo.St.Col.No.122. |
| The Maid servant of Murillo; a middle-aged woman with a pestle and mortar. Doubtful. Knee-piece.<br>73 c. high; 57 c. wide. | Lo. Sp.G. No. 180. |
| Mother Francisca Dorotea de Villalda, Abbess of the Dominican convent of Na. Seña. de los Reyes at Seville. Chap. xii., p. 918. A head. | Seville.<br>Cathedral.<br>Sac.of theChalices. |

## LANDSCAPES.

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| Landscape; a lake amongst rugged hills, with some buildings on its banks.<br>3 ft. 5 in. high; 4 ft. 5 in. wide. | Madrid.<br>Q. of Spain.<br>Roy. Mus. No. 288. |
| Landscape; rocky banks of a river, and figures.<br>3 ft. 5 in. high; 4 ft. 5 in. wide. | Roy. Mus. No. 276. |
| Landscape, with a ruined castle on a wooded hill; in the foreground a goatherd and goats, and two hunters with their dogs.<br>4 ft. 4 in. high; 3 ft. 9 in. wide. | St. Petersburg.<br>Emp. of Russia.<br>Herm. No. 59. |
| Rocky landscape. At Mr. Higginson's sale, 6th June 1846, bought in for £.157 10s. | England.<br>E. Higginson,<br>Saltmarshe,<br>Herefordshire. |
| Landscape. Very doubtful.<br>1 m. 8 c. high; 1 m. 87 c. wide. | Paris.<br>ex-K.of theFrench.<br>Lou.Sp.G. No.181. |

## DRAWINGS

EXECUTED ON PAPER.

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| Our Lord on the Cross. Formerly in the collection of the Count of Aguila at Seville. In black and red crayons.<br>1 ft. 4 in. high; 1 ft. 2 in. wide. | England.<br>Richard Ford, Hevitre. |
| St. John Baptist, as a child, with a lamb. In ink, and washed over with liquorice. | |
| The Guardian Angel leading a child; sketch for the picture in the Cathedral; p. 1416.<br>About 9 in. high; 5 in. wide. | Seville.<br>Don Manuel Lopez Cepero, Dean of Seville. |
| The Adoration of the Wise Men.<br>27.5 c. high; 23.3 c. wide. | Paris.<br>ex-K. of the French.<br>Lo. St. Col. No. 426. |
| Two Angels contemplating the sleeping Infant Saviour. The picture painted from this sketch, says the catalogue, has been engraved by Carmona.<br>17.6 c. high; 13 c. wide. | Ibid. No. 427. |
| Our Lady, seated, with the Infant Saviour on her knees.<br>17.5 c. high; 13 c. wide. | Ibid. No. 428. |
| Our Lady, with the Infant Saviour.<br>11 c. high; 8 c. wide. | Ibid. No. 429. |
| St. Joseph seated, with the Infant Saviour standing on his knee.<br>13.7 c. high; 18 c. wide. | Ibid. No. 430. |
| St. Joseph holding the Infant Saviour by the hand.<br>24 c. high; 17 c. wide. | Ibid. No. 431. |
| The Infant Saviour, standing on a chalice, placed upon an altar, presents a crown to a kneeling female saint, attended by two angels.<br>23.5 c. high; 16.5 c. wide. | Ibid. No. 432. |
| St. John Baptist.<br>14 c. high; 16 c. wide. | Ibid. No. 433. |
| Our Lord bearing his Cross.<br>25 c. high; 17.5 c. wide. | Ibid. No. 434. |

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| Our Lord on the Cross.<br>30 c. high; 17.5 c. wide. | PARIS.<br>ex-K. of the French.<br>Lo. St. Col. No. 435. |
| Our Lady of the Immaculate Conception.<br>27.5 c. high; 18.3 c. wide. | Ibid. No. 436. |
| The Porciuncula of St. Francis of Assisi.<br>26.3 c. high; 18 c. wide. | Ibid. No. 437. |
| Our Lord. A study, says the Catalogue, for the picture of the Resurrection in the Academy of St. Ferdinand at Madrid; see *supra*, p. 1431.<br>25.5 c. high; 16.7 c. wide. | Ibid. No. 438. |
| An Angel holding a Cross.<br>21.3 c. high; 15.5 c. wide. | Ibid. No. 439. |
| An Angel holding a hammer and nails.<br>20 c. high; 13.5 c. wide. | Ibid. No. 440. |
| An Angel, near a column, holding scourges.<br>20 c. high; 13.5. c. wide. | Ibid. No. 441. |
| An Angel holding the inscription I.N.R.I.<br>22 c. high; 14.5 c. wide. | Ibid. No. 442. |
| An Angel holding a standard.<br>22 c. high; 14 c. wide. | Ibid. No. 443. |
| An Angel holding the spear and the sponge.<br>21.5 c. high; 15 c. wide. | Ibid. No. 444. |
| An Angel holding the crown of thorns.<br>19.5 c. high; 13.5 c. wide. | Ibid. No. 445. |
| An Angel, holding in one hand a sword, and in the other a lantern.<br>22 c. high; 14 c. wide. | Ibid. No. 446. |
| An Angel holding the dice with which the soldiers cast lots for Our Lord's garments.<br>21.5 c. high; 14 c. wide. | Ibid. No. 447. |
| Two Cherubs seated on clouds. From Mr. Payne Knight's collection<br>10 in. high; $8\frac{3}{4}$ in. wide. | LONDON.<br>British Museum,<br>Print Room. |
| Cupid with quiver. From Mr. Payne Knight's collection. Very doubtful.<br>$10\frac{3}{4}$ in. high; 7 in. wide. | |

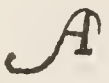
Boy pointing; in red crayons on brown paper. From Sir Hans Sloane's collection. Bust.
$5\frac{1}{4}$ in. high; 8 in. wide.

Cherubs, with palm branches, hovering amongst clouds, and supporting drapery and the crescent moon, with the horns downwards, from which it appears to have been the lower part of a larger composition probably representing Our Lady of the Immaculate Conception; in red crayons on brown paper. Formerly in the collection of Mr. Coesvelt.
$4\frac{3}{4}$ in. high; $7\frac{1}{4}$ in. wide.

LONDON.
British Museum, Print Room.

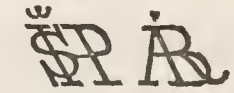
# MONOGRAMS OF ARTISTS.

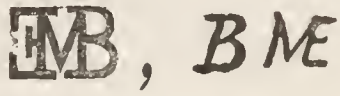
Juan de Vingles, . . . . . 

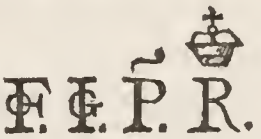

Juan d'Arphe, . . . . . 

Josef Martinez, . . . . . 

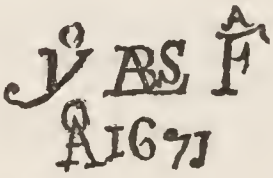

Antonio Pereda, . . . . . 

Josef de Ribera, . . . . . 

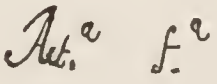
Bartolomé Estevan Murillo, . . . . 


Francisco Ignacio Ruiz de la Iglesia, . 


Juan Cano de Arevalo, . . . . . 


Juan de Valdés Leal, . . . . . 


Lucas de Valdés, . . . . . 

Matias Arteaga, . . . . . 

## ADDITIONS TO THE CATALOGUE OF THE WORKS OF VELAZQUEZ;

Pp. 1393, 1394, and 1401, 1409.

Our Lady of the Immaculate Conception, in a violet robe and blue mantle, standing on a transparent globe, through, beneath, and around which are seen a temple, a ship at sea, trees, and a fountain.

4 ft. 6 in. high; 3 ft. 4 in. wide.

St. John writing the Apocalypse, seated, and dressed in a white robe and violet drapery, and with his eagle at his right hand. In a small glory above, Our Lady is dimly seen. This and the preceding picture are mentioned by Cean Bermudez as existing in the convent of Shod Carmelites at Seville, and they were purchased, in 1809, by Mr. Frere, from Dean, then Canon, Lopez Cepero.

4 ft. 6 in. high; 3 ft. 4 in. wide.

LONDON. Barth. Frere, 45, Bedford Sq.

Velazquez; in a dark dress. Purchased at the sale of Sir J. M. Brackenbury's pictures, on the 26th May, 1848, for £.1. Another miniature by Velazquez is noticed chap. ix., p. 653. On an oval panel.

$2\frac{7}{8}$ in. high; $2\frac{5}{8}$ in. wide.

SCOTLAND. W. Stirling, Keir, Perthshire.

Garden scene, with a sculptured marble fountain, and some dogs and peacocks, in the foreground; behind, trim parterres bounded by high clipped hedges.

2 ft. $4\frac{1}{2}$ in. high; 2 ft. $7\frac{1}{2}$ in. wide.

LONDON. Barth. Frere, 45, Bedford Sq.

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# ERRATA.

Page 5, lines 11 and 12, and *passim*, *for* Berreguete, *read* Berruguete.
— 14, line 5, *for* Ximenes, *read* Ximenez.
— 15, — 6 from bottom, *for* Italianart, *read* Italian art.
— 18, — 16, and *passim*, *for* Geronomite, *read* Jeronymite.
— 23, — 15, *for* Thrice, *read* Twice.
— 43, — 4, and *passim*, *for* Maria Margaret, *read* Margaret Maria.
— 45, — 5 from bottom, *for* Flaminian circus, *read* Flavian amphitheatre.
— 47, note, line 4, *for* ma rapelle, *read* me rappelle.
— 54, line 11, *for* Academy, *read* Government of the day.
— 57, note, line 1, *remove* London, 12mo., *to next line after* p. 142.
— 59, line 11 from bottom, and *passim*, *for* Hermengild, *read* Hermenegild.
— 60, { line 5, *for* Valdez, *read* Valdés.
— 6, *for* Marques, *read* Marquez.
— 64, line 16, *for* King, *read* ex-King.
— 69, — 1, *for* Archduchess, *read* Duke.
— 71, — 5, *for* Galmirez, *read* Gelmirez.
— 82, side note, *for* Custobal, *read* Cristobal.
— 133, line 10 from bottom, and *passim*, *for* canvas, *read* eanvass.
— 141, — 3, *for* Gonsalez, *read* Gonzalez.
— 147, — 7, *for* sleeping, *read* weeping.
— 177, — 6 from bottom, *for* 1579, *read* 1597.
— 193, — 3, *for* 600, *read* 6000.
— 204, — 15 from bottom, *for* acquintances, *read* acquaintanees.
— 233, note, *for* Hechas, *read* Hechos.
— 234, line 10 from bottom, *for* horando, *read* hourando.
— 242, — 10 from bottom, *for* Cancelloria, *read* Cancellaria.
— 246, — 4 from bottom, *for* Maria, *read* Mariana.
— 398, — 2 from bottom, *for* Ossana, *read* Ossuna.
— 251, line 10, and *passim*, *for* Vasquez, read Vazquez.
— 425, — 13, *for* Valdevielso, *read* Valdivielso.
— 287, { line 13, *for* Augustine's eollege, *read* college of Doña Maria de Arragon.
note 2, *after* p. *add* 138.
— 308, note 2, line 4, *for* hermoso, *read* hermosa.
— 316, line 12 from bottom, *for* altars, *read* altar-pieees.
— 321, *to* note *add* 262.
— 351, line 11 from bottom, *for* The Museum, *read* Don Aniceto Bravo.
— 392, { line 1, *for* Valdez, *read* Valdes.
— 6, *for* a banner—bearing Faith, *read* Faith bearing a banner.
— 411, { — 7, *for* by, *read* on.
note 1, *for* 192, *read* 1354.
— 429, line 10 from bottom, *for* Leieester, *read* Lord Wimbledon.
— 434, side note, line 2, *for* Liano, *read* Liaño.
— 443, side note, line 1, *for* partrait, *read* portrait.
— 465, lines 2 and 3 from bottom, *for* Megarejo, *read* Melgarejo.
— 469, line 13, *for* dabbed, *read* dabbled.
— 476, — 12, *for* eutró, *read* entró.
— 497, line 4 from bottom, *for* VII. *read* VI.

Page516, side note, line 1, *for* the King, favoured by, *read* favoured by the King.
— 537, line 12, and side note, and *passim*, *for* Alcalà, *read* Alcalá.
— 559, — 10, *for* Calatrava, *read* Alcantara.
— 560, — 11, *for* guarded by the, *read* sentinelled by.
— 618, — 13, *for* Calatrava, *read* Alcantara.
— 633, note [2], *for* St. James's Palace, *read* 22, St. James's Place.
— 648, lines 2 and 3, *for* Moors' days, *read* Moors.
— 686, line 5 from bottom, *for* Pardo, *read* Prado.
— 693, note, *for* 214, *read* 1355.
— 740, note [2], line 3, *for* Antonia, *read* Antonio.
— 742, line 7, *for* Il, *read* Lo.
— 745, — 14, *for* his, *read* his own.
— 786, — 7, *for* was, *read* were.
— 798, — 3 from bottom, *for* murdurer, *read* murderer.
— 824, — 5, *for* 1809, *read* 1810.
— 834, — 9 from bottom, *for* St. Francis, *read* St. Francis of Assisi.
— 836, — 14, *for* Gregory IX. *read* Gregory II.
— 842, — 4, *for* brown-frocked, *read* grey-frocked.
— 893, note, line 15, *for* ha dado, nueve, *read* ha dado, a cuenta, nueve.
— 973, line 3 from bottom, *for* pleasantly, *read* pleasantry.
— 979, — 3, *for* took, *read* purchased.
— 991, — 3 from bottom, *for* Luc, *read* Luca.
— 1035, line 12, *for* Castello, *read* Castillo.
— 1049, — 14 from bottom, *for* Nairne, *read* Murray.
— 1057, — 6, *for* church, *read* church of.
— 1068, — 10, *for* Louis, *read* Luis.
— 1102, — 13 from bottom, *for* Francisca, *read* Francisco.
— 1107, — 12, *for* carry, *read* carry it.
— 1123, — 8, *for* Maria, *read* Mariana.
— 1135, side note, *for* Nino, *read* Niño.
— 1146, line 2 from bottom, *dele* him.
— 1181, — 8 from bottom, *for* Lim, *read* Lima.
— 1184, — 7 from bottom, *dele* on.
— 1218, note, last line, *for* estinsigne e, *read* esta insigne.
— 1226, line 10, *for* His, *read* He.
— 1242, — 11 from bottom, *for* Antonio, *read* Antonia.
— 1255, — 9 from bottom, and *passim*, *for* Luxan Martinez, *read* Luzan Martinez.
— 1256, — 12 from bottom, *for* Ferdinary, *read* Ferdinand.
— 1281, note [1], line 6, *for* Espagñe, *read* Espagne.
— 1283, note [1], line 8, *for* per, *read* por.
— 1323, note [1], *for* 1308, *read* 1311.
— 1326, note, line 2 from bottom, { *for* Arquitectos *read* Arquitectos y Arquitectura / *for* sus *read* su.
— 1328, line 6, *for* Saugre *read* Sangre.
— 1358, note [1], line 2, *for* Matta *read* Malta.
— 1367, note [1], line 4, *for* Noost *read* Noort.
— 1371, *for* [Page 682], *read* [Page 683].
— 1380, *for* [Page 765], *read* [Page 767].
— 1399, in third notice from bottom, *for* Calatrava *read* Alcantara.
— 1437, in sixth notice, *for* Don Julian, *read* Don Julian Williams.

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